

Smart Fashions for
Limited Incomes

VOGUE

October 15 1917
Price 25 Cents



CONDÉ NAST. Publisher

*Perfume
Toilet Water Face Powder
Talcum Powder*

FRIVOLE

*A new Parisian creation
Dainty-distinctive-lasting
Send 10¢ for sample.*

Paris **LUYTIES** New York
1270 Broadway
New York City





CARUSO



To insure Victor quality, always look for the famous trade-mark "His Master's Voice." It is on all genuine products of the Victor Talking Machine Company.



MELBA

The Victrola is the embodiment of all that is best in music

The excellence of any talking-machine can be safely judged by the artists who make records for it—by the music it brings into your home.

The Victrola stands supreme among musical instruments because of its wonderful musical achievements—because it brings to you the exquisitely beautiful interpretations of the world's greatest artists.

Just as there is but one Caruso, one Farrar, one Galli-Curci, one Gluck, one Kreisler, one McCormack, one Melba, one Paderewski, so there is only one instrument able to bring their superb art into your home with absolute fidelity.

The greatest artists themselves have decided that instrument is the Victrola.

Any Victor dealer will gladly play for you the exquisite interpretations of the world's greatest artists who make records exclusively for the Victor. And if desired he will demonstrate the various styles of the Victor and Victrola—\$10 to \$400. Ask to hear the Saenger Voice Culture Records.

Victor Talking Machine Co., Camden, N. J., U. S. A.

Berliner Gramophone Co., Montreal, Canadian Distributors

New Victor Records demonstrated at all dealers on the 1st of each month

"Victrola" is the Registered Trade-mark of the Victor Talking Machine Company designating the products of this Company only. **Warning:** The use of the word Victrola upon or in the promotion or sale of any other Talking Machine or Phonograph products is misleading and illegal.



FARRAR



GALLI-CURCI



McCORMACK



PADEREWSKI



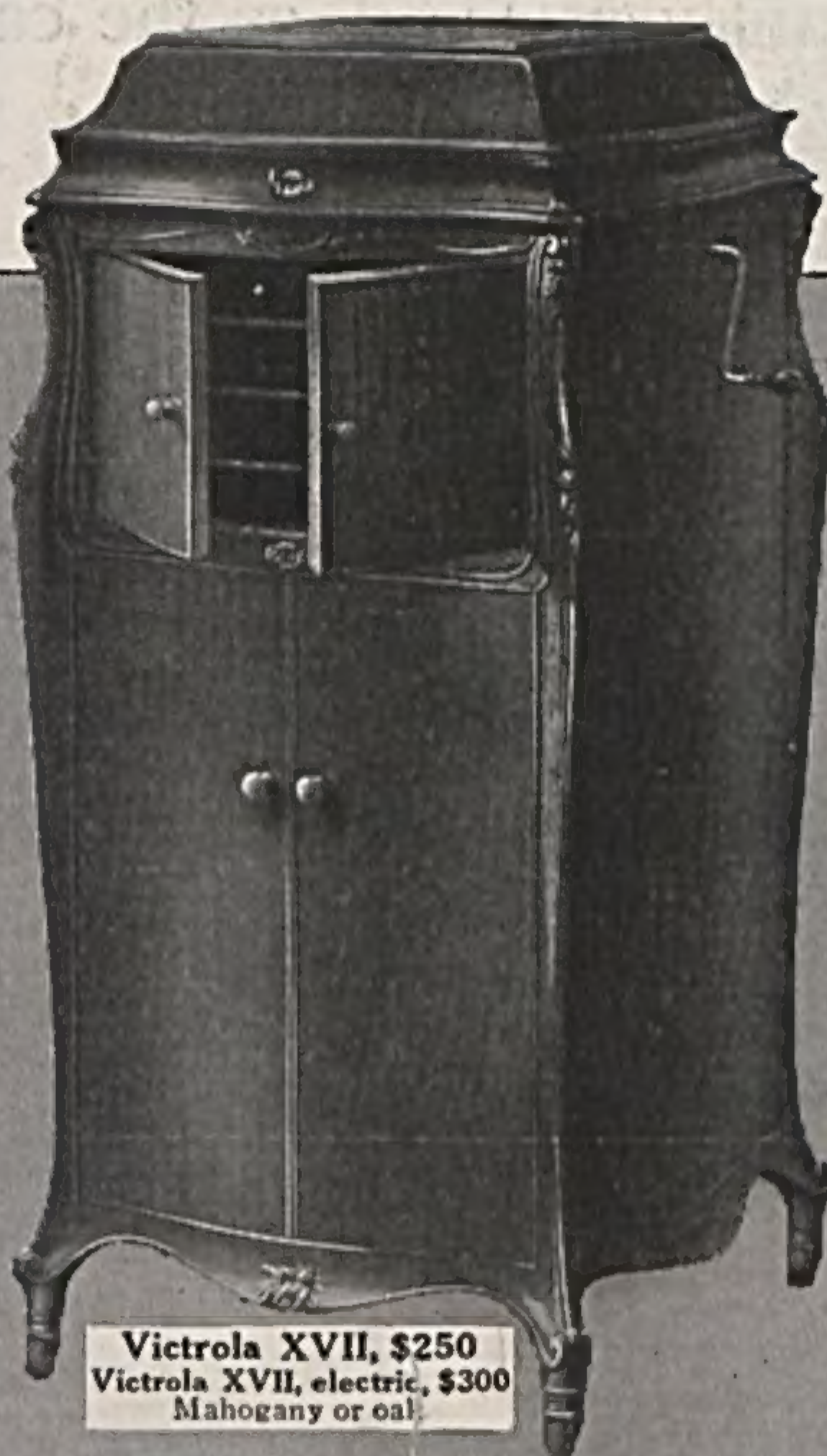
GLUCK



KREISLER



Victrola VI, \$25
Oak



Victrola XVII, \$250
Victrola XVII, electric, \$300
Mahogany or oak



Victrola IX, \$50
Mahogany or oak

Victor Supremacy

Franklin Simon & Co.

Fifth Avenue, 37th and 38th Sts., New York City

PARIS, 4 Rue Martel

LONDON, 29 Jewin Crescent

SOLD EXCLUSIVELY BY FRANKLIN SIMON & CO.
IN NEW YORK CITY AND VICINITY

THE NEW PATENTED *Sta-Rite* CORSET

Fastens instantly with a spring and is as easy to operate as an electric push button



Women's *Sta-Rite* Corset
No. 3—Of fancy pink silk brocade, for average or full figures; low bust, long skirt, straight hip and back.

Price 7.50

THE *Sta-Rite* Corset is designed with three clasps controlled by the new patented Sta-Rite spring, which reduces all the traditional discomforts of adjustment and release, to the simple, single operation of pressing a spring.

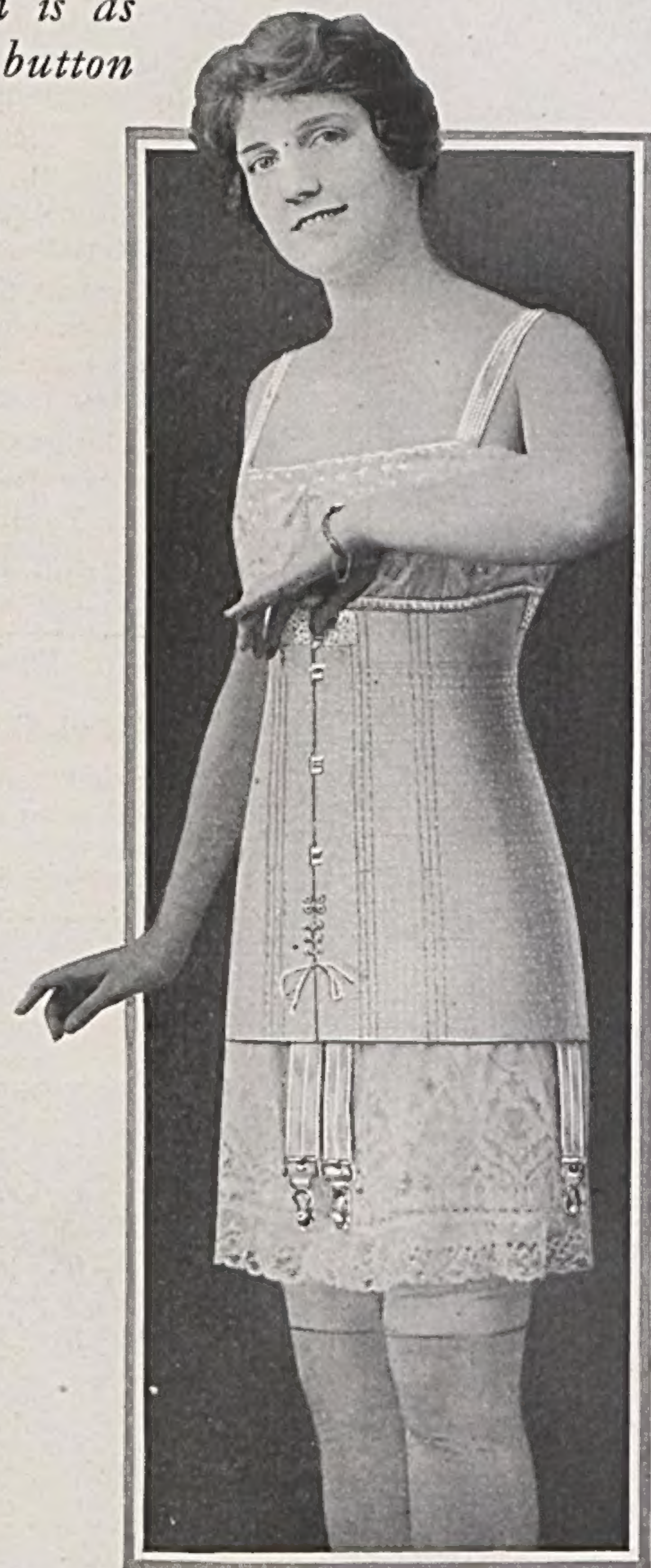
A slight pressure of the spring and the corset adjusts itself magically to the figure, or is instantly released, as the case may be.

No pinching of the flesh—no tearing of undergarments—no complications with the front steel or the lacing—no fussing with hooks and eyes.

And no chance of the corset coming unfastened until you yourself press the new patented Sta-Rite Spring.

*Designed in models for all types of figures;
and only in the finer materials.*

Manufactured and Patented by Improved Stay Co., New York

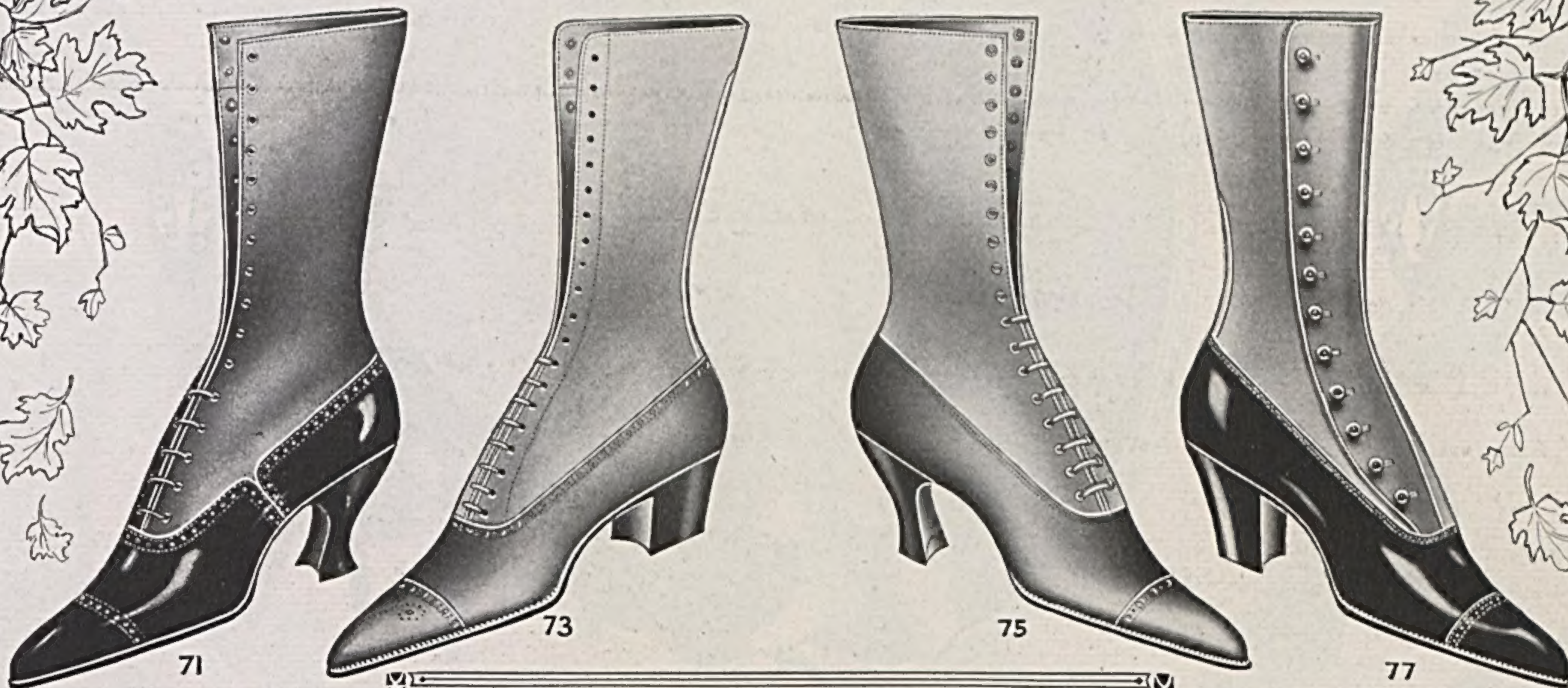


Women's *Sta-Rite* Corset
No. 5—Of pink or white brocaded cotton pecan, for slight or medium figures; girdle top inset with rubber band, extra long skirt.

Price 5.00

Franklin Simon & Co.

Fifth Avenue, 37th and 38th Sts., New York



Correct Autumn Footwear

Seven Smart and Exclusive Styles

WOMEN'S SHOE SHOP—THIRD FLOOR

71—Patent Kidskin Laced Shoes, black kid-skin top, light welted soles, Louis XVI heels

9.00

73—Tan Russia Calf Laced Shoe, fawn buckskin tops; new model last, welted soles, 1½ inch military heels

14.00

75—Dull Black Leather Shoe, laced or buttoned, gray buckskin tops; light weight soles, Louis XVI heels

9.00

77—Patent Kidskin Dress Shoe, gray buckskin tops; buttoned, light welted soles, 2-inch leather Cuban heels

12.00

79—Bench made Shoe, in gray or brown kid-skin; laced, hand-sewed, turned soles, Louis XVI heels

14.00

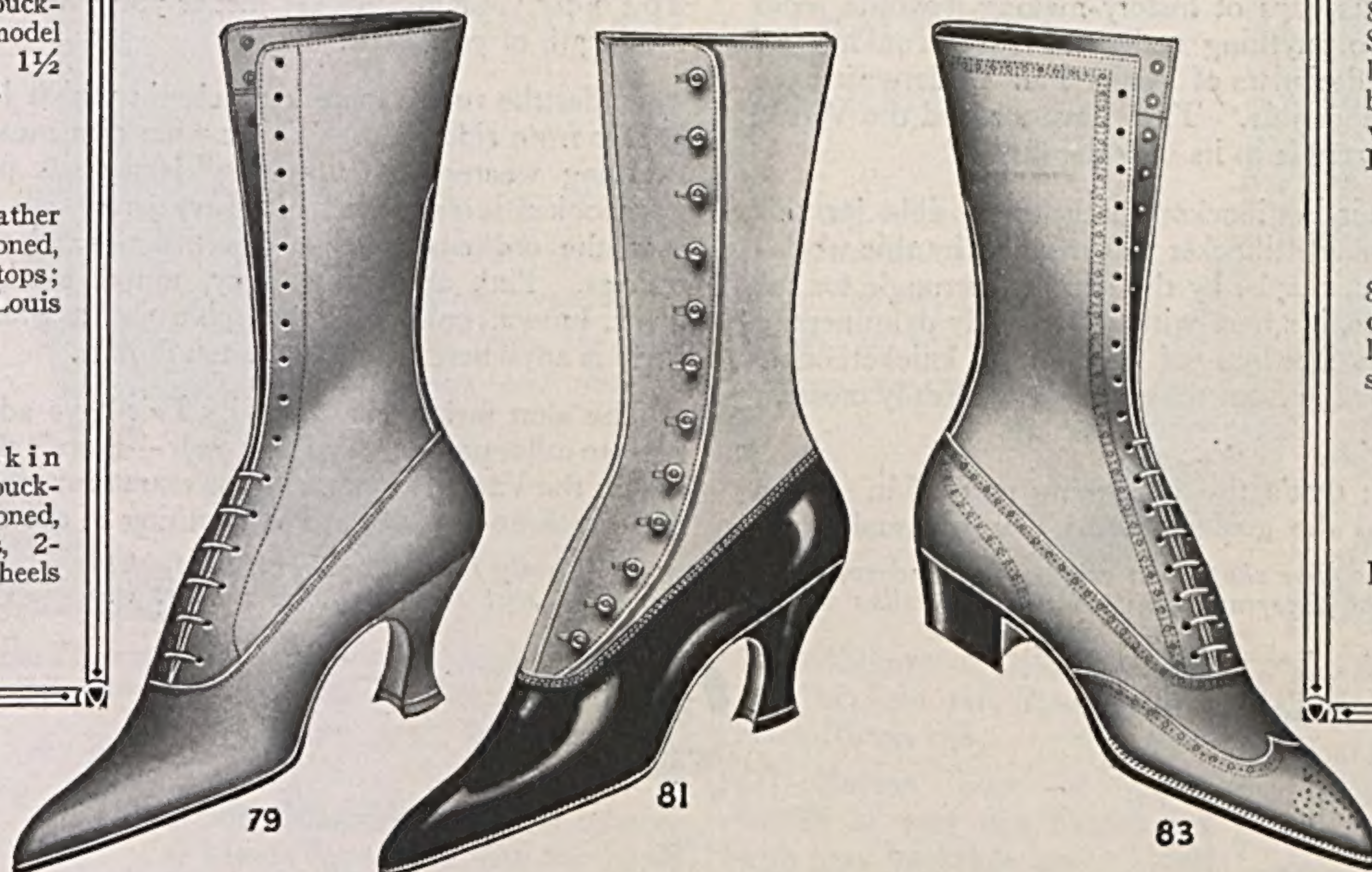
81—Buttoned Dress Shoe of patent or dull black leather, gray buckskin tops, light welted soles, 2¼-inch Louis XVI heels

15.00

83—Walking Shoe of dark tan Russia calf, laced, wing tips, welted soles and 1-inch heels

12.50

Prompt Delivery Free
Anywhere in the
United States



FRANKLIN SIMON & CO. specialize in footwear of the unusual kind. The Dress and Walking Shoes pictured are typical of the many distinctive styles in lace and button shoes. They are made of the finest selected leathers and in all fashionable shades.



THE DOLLY SISTERS YANCSI AND ROSZIKA IN THEIR VANITY FAIR PETTIBOCKERS

Vanity Fair UNDERSILKS

IN these strenuous days of history-making it would seem impossible to do anything really startling, wouldn't it? Well, then, the designers of Vanity Fair Underwear have accomplished the impossible. They have startled the World of Fashion—have stirred it to its very depths!

It's the Vanity Fair Pettibocker that's responsible for this upheaval. Maybe the Pettibocker was inspired by this world-wide talk of freedom, maybe by the feminine struggle for sex equality. At any rate, it's here with all the frilly daintiness of a petticoat, plus the freedom of motion a knickerbocker allows. If one can judge from the enthusiasm already created, it's here to stay, too!

It isn't a novelty; that's the interesting part of it. It's a 50-yard gain toward the goal of Dress Comfort and Style.

The shops that carry smart underapparel always sell Vanity Fair. A delightful booklet picturing Vanity Fair Undersilks with prices will be sent to those who request it.

You order your Pettibocker just as you would a petticoat—by the length of your skirt.

Under the ruffles there is an elastic which keeps the Pettibocker from riding-up. Think what this means to the long suffering wearers of "up-rising" jersey silk petticoats. The Pettibocker is fashioned of heavy jersey silk, much heavier than the ordinary jersey silk petticoat—and the colors seem endless. Pink and white, grey, taupe, sand, navy, purple, black, brown, gold and green give you a wide choice. The price is anywhere from five to ten dollars.

The alert fashioners of Vanity Fair have added special features to other underapparel this year—there's the sure-lap closing on the Vanity Fair union, the extra four inches which make the plus-four-inch vest, to say nothing of the full-cut knicker.



Plus-four-inch Vest
—rounded neck



Plus-four-inch Vest
—bollice top



Full-cut
Knickers



"Sure-lap"
Union



Elastic-top
Evening Vest

SCHUYLKILL SILK MILLS, READING, PA., U. S. A.

BONWIT TELLER & CO.

The Specialty Shop of Originations

FIFTH AVENUE AT 38TH STREET, NEW YORK



"Bontell" Footwear

FOR WOMEN AND MISSES

"Bontell" Footwear is marked by a distinctive touch of the unusual. Individuality and refined elegance are typical of every boot. Correct boots for every occasion, all bearing the grace and finesse of custom workmanship.

100—Walking boot of tan Russia calf. Louis XV heel. 14.00

101—Evening slipper of pink tinted or plain silver cloth. Regent cut. 9.00

102—Golfing boot of tan Russia calf. 10.00
Same model in white buckskin. 11.00

103—Walking boot of Norwegian calf, highly finished mahogany or tan Russia calf. 14.00

104—Handmade opera slipper of white and gray brocaded silver. 9.00

105—Nine-inch high boot of brown calf with circular vamp, in fieldmouse gray buckskin tops. 15.00

106—Mannish Oxford of tobacco brown Russia calf with low broad heel. 10.00

107—Patent leather dress Oxford with very high arch and plain toe. 10.00

108—Hunting and mountain boot of box-calf; ten inches high, half bellows tongue. 11.00

109—Opera slipper of white, gray or black satin trimmed with jet or steel beads. 9.00

110—Military style riding boot in dark or light tan Russia calf or black Russia calf. 18.00

111—Button boot of patent leather or very fine French calf with gray buckskin top. 15.00

112—Patent leather slippers for street or evening wear; also in dull black or tan calf. 7.00

113—Oxford of mahogany tan Russia calf, high arched Cuban heel. 10.00

114—Dress boot of black or white satin. 12.00

115—Puttee riding boot of black or tan Russia calf. 20.00

"Bontell" Hose in Colors and Modes for Every Occasion

200—Novelty lace pure silk hose in black, white, bronze and gray. 1.95

201—Attractive silk plaited sport hose with huge check design in green, black, brown, purple with white. 2.50

202—Medium weight, wool golf hose in all white, brown, black, navy, green, rose, black with white. 3.50

203—Superior quality pure silk hose in black, white and colors trimmed with contrasting color clox. 3.25



The next number of Vogue is the
Winter Fashions Number
Dated November 1

This number presents the winter mode at its height—a leisurely authoritative discussion of the accepted models for the season. At one glance, you can tell what the leading couturiers and shops are offering.

In the late fall, style experiment becomes style certainty. Gowns, blouses, hats, wraps, and all the dainty accessories of the costume take on definite lines. Failures are discarded. You will want to know—at the earliest moment—what Fashion finally stamps with her favor.

The Winter Fashions Number of Vogue will picture and describe fully everything that bears the cachet of smartness for the fall and winter, and everything that you will care to wear until next spring. Forestall any chance of disappointment by reserving your copy at the news-stand now.

VOGUE

25 cents a copy
 \$5 a year

Condé Nast, Publisher
 Edna Woolman Chase, Editor
 Heyworth Campbell, Art Director

Twice a month
 24 copies a year

19 WEST FORTY-FOURTH STREET, NEW YORK CITY

HIGH-GRADE FURS

At Exceptionally Low Prices

1. Fine Skunk Neckpiece.....32.50
Skunk Muff to match.....27.50
2. Black Lynx Stole,—choice quality.....42.50
Black Lynx Muff to match.....35.00
3. Hudson Seal Coat,—newest model; self collar and cuffs; 45 inches long165.00
4. Moleskin Coat,—loose fitting model; with Taupe Fox or Skunk collar and cuffs; 45 inches long.....295.00
5. Hudson Seal Coat,—made of choice skins; belted model; full sweep; Skunk or Fox collar and cuffs; 45 inches long. .225.00



*Mail and telephone orders
will receive prompt
attention*

*All mailable merchandise
forwarded free of charge*

James McCreery & Co.

5th Avenue

New York

34th Street



Charlotte Fairchild, Inc.

Posed by Leonore Harris

The charm of this exquisite gown of silver brocade lies in its simplicity of line—a simplicity broken only by the introduction of a narrow girdle of rhinestones ending in a knot of rhinestones at the front. Strands of rhinestones hold it in place over the shoulders



SUPERLATIVE chic is represented by a gown of simple lines developed in a rich material. Such a gown, however, requires a perfect figure—in other words a Gossard figure. GOSSARD corsets induce that perfection of line which is an inspiration to the couturier—and they are comfortable and anatomically correct.

Under the lovely gown of silver brocade trimmed with rhinestones pictured above is worn the new Gossard model pictured at the left. It is made of an exquisite flesh toned satin brocade appropriately trimmed with lace and a hand-made flower. There are inserts of elastic over the hips and the corset is a bit higher at the center front to support the diaphragm.

The H. W. GOSSARD COMPANY, *Inc.*

TORONTO

CHICAGO

NEW YORK

BUENOS AIRES

The advertisement features seven illustrations of children's clothing, labeled A through G. Illustration A shows a girl in a long, double-breasted utility coat with a wide belt and large pockets. Illustration B shows two girls sitting; one wears a checkered school frock with a detachable collar and cuffs, and the other wears a tub frock with a plaited collar and cuffs. Illustration C shows a girl in a tub frock with a plaited collar and cuffs. Illustration D shows a boy in a school suit with knickerbockers. Illustration E shows a boy in a novelty suit with a detachable collar and waistcoat. Illustration F shows a boy in a trench coat with a detachable collar and waistcoat. Illustration G shows a boy in a mackinaw with a detachable collar and waistcoat.

Smart Clothes for the Younger Set

A.—Utility Coat of heavy double-faced cloth, in gray or brown. Sizes 10 to 16 years. \$18.50

B.—School Frock of black-and-white check (or navy blue serge), with detachable collar and cuffs of white serge. Sizes 6 to 14 years. \$13.75

C.—Tub Frock of maize or blue Devonshire; with collar and cuffs of white pique, edged with plaiting of white lawn. Belt of patent leather. Sizes 6 to 14 years. \$6.50

D.—School Suit of serviceable cloth, in gray, brown or heather mixture; with two pairs of knickerbockers. Sizes 7 to 18 years. \$15.50

E.—Novelty Suit of French blue cloth, with detachable collar and waistcoat of white pique. Sizes 3 to 10 years. \$15.00

F.—Trench Coat of olive-drab melton (army officers' model), warmly lined with flannel. Sizes 3 to 10 years. \$17.50

G.—Mackinaw of genuine mackinaw cloth in brown or green heather mixture; water- and wind-proof. Sizes 8 to 18 years. \$14.50

B. Altman & Co.
FIFTH AVENUE—MADISON AVENUE
THIRTY-FOURTH & THIRTY-FIFTH STREETS
NEW YORK

Modes of Distinction for Misses

No. 1. *Dress of Navy Blue Serge*; note the new silhouette achieved by the clever drapery of the skirt; bands, strappings and belt are silk stitched and a white satin vestee with high collar adds to the smart style of the draped bodice.

\$25.00

No. 3. *Basque Dress of Navy Blue Poiré Twill*; a model featuring the new "bustle" drapery; the waist of quite military style fastens with silk frogs; over-collar of white satin....\$39.50



4



1

2

3

All models
in sizes 14, 16 and 18 years

No. 2. *Tailored Suit of Velour Cloth or Broadcloth*, in brown, navy, green, tan, and black. The "butterfly" collar and pocket straps are of Hudson Seal (dyed muskrat) and the coat is peau de cygne lined. The straight line skirt has slash pockets.....\$37.50

No. 4. *Coat of Imported Eponge*—a coating fabric,—soft, warm but light weight; in beige, taupe, marine blue, brown and navy. Silk lined throughout and with deep collar of selected Beaver or Hudson Seal (dyed muskrat).....\$42.50

No. 5. *Tailored Suit of Imported Velour de Laine*, in the new shades: beet-root, flax-seed, reindeer, dark brown, navy and green. Hudson Seal (dyed muskrat) of the finest grade makes the collar of Russian blouse coat; richly silk lined. Copy of Paris model.....\$69.50

Lord & Taylor

FIFTH AVENUE
38th Street 39th Street
New York



5

Furs

of Superior Quality

*Exclusive
in Design*



*C. G. Gunther's Sons
391 Fifth Avenue
New York*

AUTUMN BLOUSE STYLES

Distinctively "Stevens" in their charming interpretation of the most artistic originations the season affords—and moderately priced

N—Blouse of georgette crepe—deep, square collar, edged with hemstitched fold. Square neck design with front trimmings of silk embroidery and pearl buttons, shown in white or flesh . \$5.00

O—Georgette blouse—deep square collar, tiny cluster tucks and soutache braid adorn the front. Shown in white, flesh and navy \$5.00



N



O



P



Q



R



S

P—Georgette blouse with convertible collar (can be worn high or low). Extending down front are deep side plaits overlaid with dainty designs of embroidery. Shown in white, flesh and navy \$7.50

Q—An effective, yet simple blouse of georgette crepe. The double collar design of georgette crepe and satin, finished off with tiny pearl buttons down the front, makes this blouse very desirable for suit wear. Colors, navy, brown and taupe . . . \$7.50

R—A chiffon blouse, adaptable for suit wear—made with deep georgette crepe collar and vest front, miniature design of silk embroidery and bead work extends down each side of front. Shown in flesh with white, navy with white and black with white \$6.50

S—A charming blouse with combination materials of georgette crepe and white satin. Solid tiny French tucks and mother-of-pearl buttons adorn the front. Shown in white and flesh with white . \$6.50

Orders
received by
mail are
forwarded
post-paid

Women's Sizes 34 to 44 inclusive

STEVENS
BUILDING

CHAS. A. STEVENS & BROS.

CHICAGO
ILLINOIS

From JOHN WANAMAKER New York

Purchases may be made in the store or by mail.



KOSTROMA—Paris said that the skirts of suits should be very narrow and that coats should be much longer—that we agree with this decree is evinced in this model in wool velour, with collar and cuffs of Hudson seal (dyed muskrat); coat lined with peau de cygne to match. Taupe, navy blue, purple or black. \$37.50.



TULA—The graceful lines and the simplicity of this evening dress make it attractive and charming. The softness of the taffeta accentuates the beauty of the draped skirt, which is the favorite model of Jenny. The strings of pearls which hang loosely from the armholes give an artistic touch. Shell pink, light blue or maize. \$35.



RYAZAN—As the season will bring many informal theatre and dinner parties, this type of dress will be an indispensable factor in every woman's wardrobe. This dress is oforgette crepe combined with chiffon velvet; dark brown, purple, navy blue or black. Dull gold trimming in bodice is only entirely visible in the front; \$45.

KURSK—The bustle drapery is introduced in this delightfully simple frock pictured below. The bodice is merely a surplice which ties in the back, as it is free from the satin sleeves; the tapering collar is of white charmeuse. In wool jersey, \$35—navy blue, taupe or dark green. In serge, \$32.50—navy blue, dark brown or black. In velveteen, \$37.50—dark brown, purple, navy blue, or black.



SARATOF—pictured at right—This coat not only looks luxurious, but it really is that, in spite of its moderate price, \$45. The material is called "Pom Pom" cloth and is very much like a costly French material—not only in the softness of its texture, but the richness of its colors; green, taupe and brown. Lined throughout with peau de cygne to match. Large shawl collar is of nutria, one of the favorite furs of Paris. We are conservative when we say that this is a remarkable coat for \$45.



NOVGOROD — pictured at left—This coat which looks very much like a frock is of navy blue, taupe or black wool velour, lined throughout with peau de cygne to match. When the weather is moderate the collar may be worn open, but on cold days it may be folded high about the neck; then only the wide band of skunk-opossum will be visible. \$30.

VLADIMIR — Although a great vogue for serge dresses has caused many models to be created, we selected this frock because it really is distinctive—the skirt has the new low drape and is narrow at the hem; the pleated loose panel is repeated in the back and in both cases it is trimmed with bands of narrow black braid; the roll collar is of white charmeuse. In navy blue or black serge. \$25.

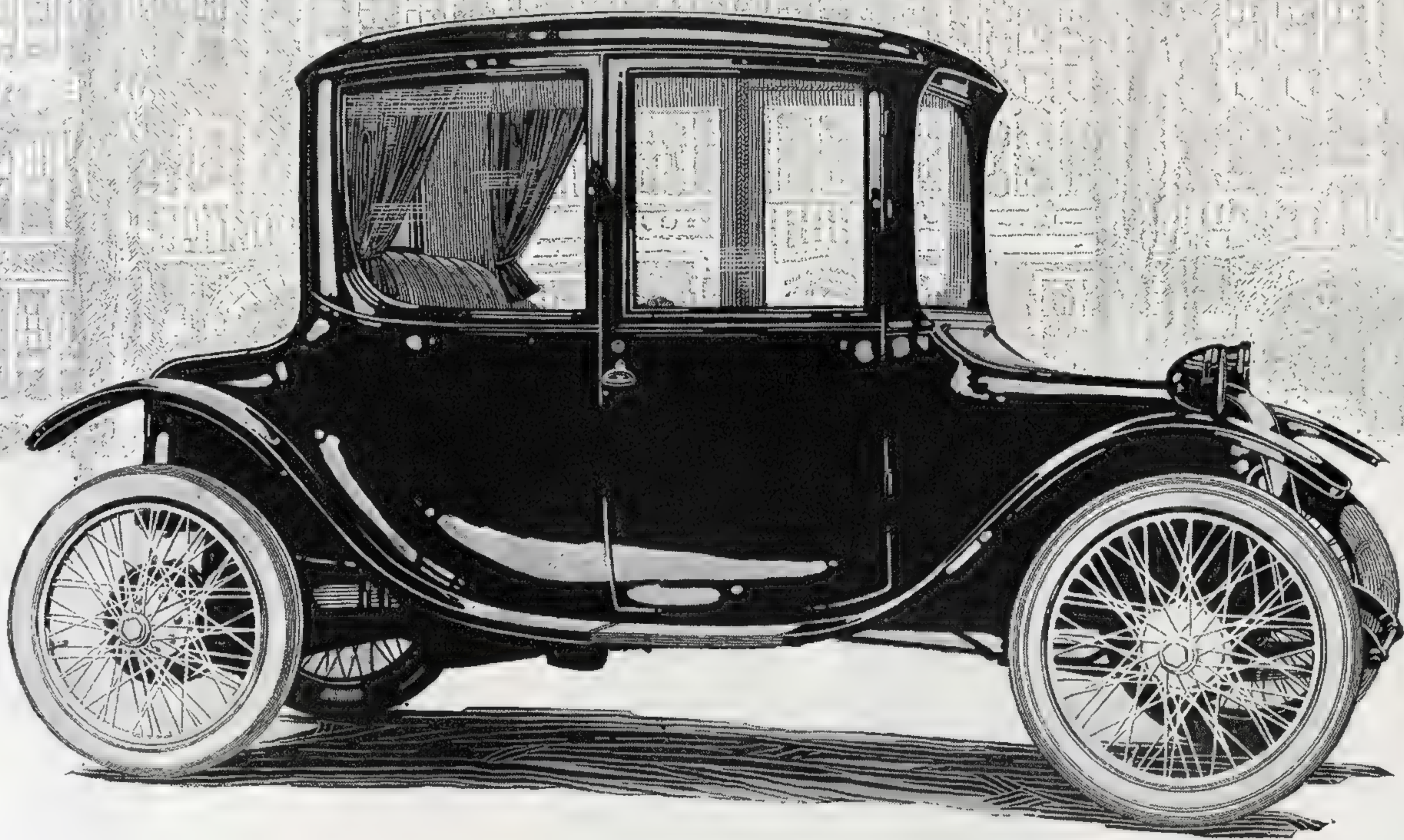


Milburn

LIGHT ELECTRIC

\$1885

f.o.b. Toledo



Modern Electric Most Economical Pleasure-Utility Car Built

Soaring gasoline prices emphasize the low cost of electric power.

The supply is unlimited; it is so much less expensive, cleaner and altogether more agreeable.

And electric power driving the modern electric is quite a different thing from the electric of other days.

The modern light, low-hung

Milburn is the pleasure-utility car of the hour—if you stop to think of its advantages you'll own one.

Ask the nearest Milburn dealer about it.

The Milburn Wagon Company
Automobile Division

Established 1848

Toledo, Ohio

Striking some new notes in Blouse Modes

All the Hats on this page have been chosen from our Millinery department. Prices range from \$8.50 to \$14.50



A—High neck blouse of cream net over chiffon. Frill, collar, cuffs and shoulders Val. trimmed. Black silk tie. \$4.69

B—Of Georgette with contrasting color vest, collar and cuffs. Braid and button trimmed. In navy and soldier blue, beaver and beige, taupe and gray, green and beige, plum and beige. \$4.69

C—Military blouse of heavy crepe de chine with box pleats and pockets; novelty pearl buttons. Collar may be worn either high or low. In white, flesh, gray. \$7.49

D—Of heavy crepe de chine with cleverly tucked revers, collar and cuffs. In white, flesh, gray and navy. \$4.69

E—Of taffeta with Georgette sleeves. Double breasted with loops and buttons. Collar and cuffs of white batiste trimmed with Val. lace and hemstitching. In navy, brown or black. \$8.94

F—Of washable crepe de chine with unusual hemstitching and a shawl collar. One large button and bound buttonhole. White or flesh. \$3.74

G—Of heavy Georgette; the tucked collar and cuffs are hand embroidered and Val. edged. In white or flesh. \$7.94

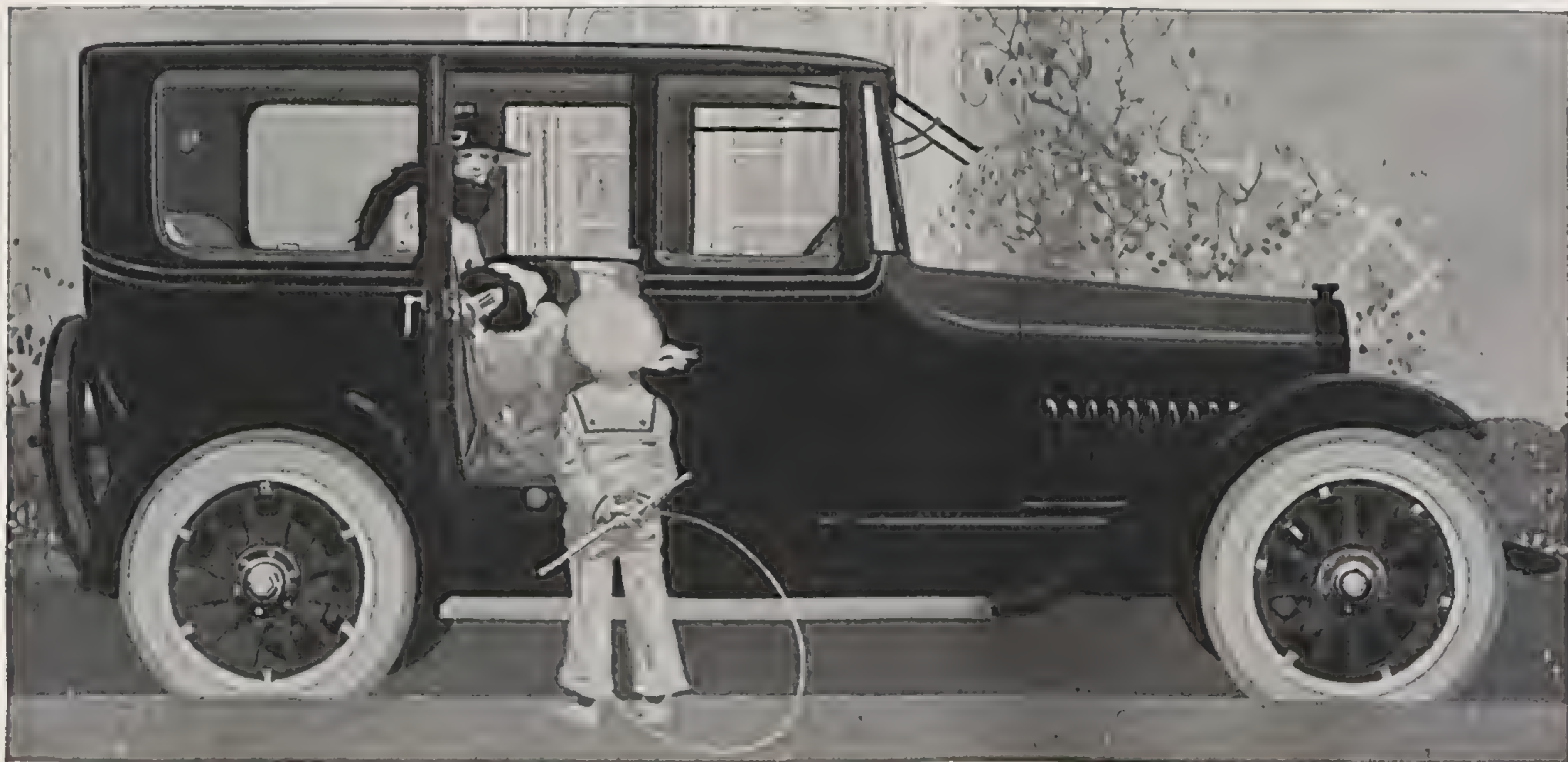
H—Soft satin with graceful collar and trim cuffs of white satin. In white, flesh, taupe, navy, black. \$7.49

Women's French lambskin pique glove gloves, 2 clasp, gusseted fingers, four row embroidered backs. White with self, white with black, black with self, black with white. \$1.79 pr.

R. H. Macy & Co.
HERALD SQUARE NEW YORK

National

Twelve-Cylinder Cars



A TRUE TOURING SEDAN

—that is easily and swiftly converted into a regular touring model

Imagine a luxurious closed car, finely appointed as a limousine, which in an instant can be altered with ease into a regular touring model.

Imagine, again, this car powered with so serenely competent a motor that neither its range nor its ability suffer the slightest sacrifice under the additional weight of the closed type of body.

Such a car is the new twelve-cylinder National Touring Sedan.

In usefulness and value, in capacity and quiet elegance, it caps the manufacturing endeavor of our seventeen fruitful years.

This new National Touring Sedan is a big car, spacious and impressive,

accommodating seven passengers in utter comfort under all conditions.

It is very solidly and carefully built—free from any annoying rattle—yet its structure embodies not a single ounce of unnecessary weight.

It is upholstered in the highest quality of fine gray whipcord, and its appointment is unusually elaborate and complete.

Its conversion into a regular touring model is a matter of seconds only, the crystal panels disappearing into the body of the car.

Most important of all, this new National Touring Sedan is a *performing* closed car.

The smooth, able and unfailing

twelve-cylinder National motor around which it is built assumes the slightly heavier Sedan carriage without effort.

It links the luxury and shelter of the fine closed car to the spirit and activity of an open model.

It does so while retaining that pronounced ability and economy which have placed it foremost among all engine types.

You can rely on this new National Touring Sedan for enjoyable travel in any season, under any weather, on any roads.

We are sure that it will deliver you a higher degree of satisfaction than you have known from any other type of motor car.

The Six Sedan \$2820 • The Twelve Sedan \$3420

7-Passenger Touring Car, 4-Passenger Sport Phaeton, 4-Passenger Roadster, Convertible Touring Sedan
Complete Range of Body Styles in Both Twelve and Six Cylinder Models
Open Car Prices—The Six \$1995, The Twelve \$2595

NATIONAL MOTOR CAR & VEHICLE CORPORATION • INDIANAPOLIS
Seventeenth Successful Year



REDOLENCE

Around each box of red the girls press fast the smooth white bands. Tightly they bind them to hold secure the spicy mystery of those Turkish fields where only can be found the fragrant leaves to make the perfect blend.

There is the tang of autumn in the air. the leaves are flaming with October gold. With gun in crook of arm you break the band. A fragrance rises from the bright red box. Later, before the crackling logs you open it again. Your cigarette—PALL MALL

-at good places you need not mention the name. Just ask for the best cigarette



A Shilling in London
A Quarter Here

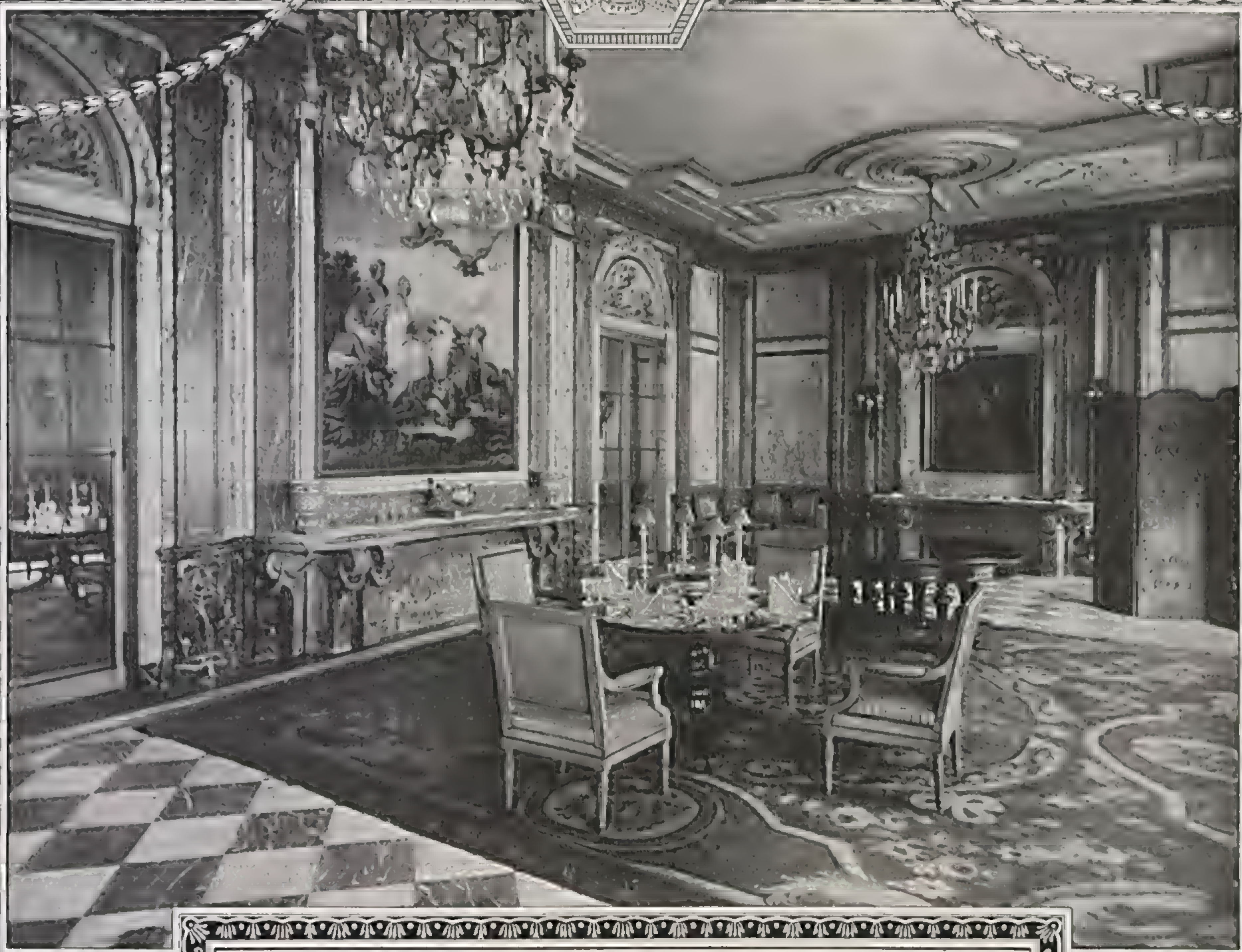
Plain or Cork

MARMON 34

The dominating influence in advanced motor car construction—the Marmon was purchased by engineers and officials of the motoring industry last season more than any other major class automobile. Marmon closed cars, built by custom coach builders, actually weigh less than competitive touring cars. No ride can compare with Marmon's luxurious ease at 55 miles an hour, whether in boulevard or open road.

NORDYKE & MARMON
COMPANY
INDIANAPOLIS
U. S. A.





DINING ROOM, SUNDERLAND HOUSE

London Home of the Duchess of Marlborough

PHOTOGRAPHED BY SPECIAL PERMISSION

The Vogue of COMMUNITY PLATE

THE DUCHESS OF MARLBOROUGH, who was Consuelo, daughter of William K. Vanderbilt, married in 1895, Charles Richard John Spencer-Churchill, ninth Duke of Marlborough. In her town house, shown above, the Duchess has the Patrician design in Community Plate—as have many other distinguished patrons of Community Plate, in America and Europe.

A Few Distinguished Patrons of COMMUNITY PLATE

BY PERMISSION

Mrs. O. H. P. Belmont, *New York*
Duchess of Rutland, *London*
Baroness de Meyer, *New York*
Marchioness of Dufferin, *London*

Mrs. Honoré Palmer, *Chicago, Ill.*
Princess Troubetskoy, *New York*
Countess Cadogan, *London*
Mrs. R. C. Vanderbilt, *New York*

Mrs. Oliver Harriman, *New York*
Lady Randolph Churchill, *London*
Mrs. F. C. Havemeyer, *New York*
Duchess of Marlborough, *London*

At Your Service for 50 Years

Teaspoons \$6.00 the Dozen

ONEIDA COMMUNITY, Ltd.



ADAM DESIGN



Are you generally routed in these little night attacks? Or do you know how to emerge with a Croix de Guerre expression and a playful prisoner under your arm? With Vanity Fair as your ally, you can abolish that yawning No Man's Land and establish a permanent Peace with Honor.



Are You Driven to Cover?

You Promised—

There's no use digging yourself in. No use sand-bagging your parapets. She has your range. She's found your dug-out. She's dropping whizbangs into your trench every fifteen seconds — three sarcasms, two tears, a powder-puff-pat, and repeat. You have to admit it:

You didn't subscribe to
VANITY FAIR

You Failed—

There's no use saying you love her. No use offering her diamond earrings. You've let her go around to two—three—four newsstands, only to find they're all sold out of the October issue. You've forced her to peep at the cover—such an amusing cover—over another woman's shoulder. You've allowed her to be humiliated by a mere man with a copy under his arm who asked her if she admired the costumes of the Ballet Realiste. And she didn't even know whether she ought to blush, or not. Because:

You didn't subscribe to
VANITY FAIR

One Little Green Dollar

will bring you 5 issues of Vanity Fair—
and even 6 if you mail the coupon now.

VANITY FAIR, 19 W. 44th St., New York City

I accept your offer gladly. It is understood that if the order is received in time, you will send the October issue free of charge. I enclose \$1 (or) send me bill at a later date. (Canadian, \$1.25—Foreign, \$1.50.)

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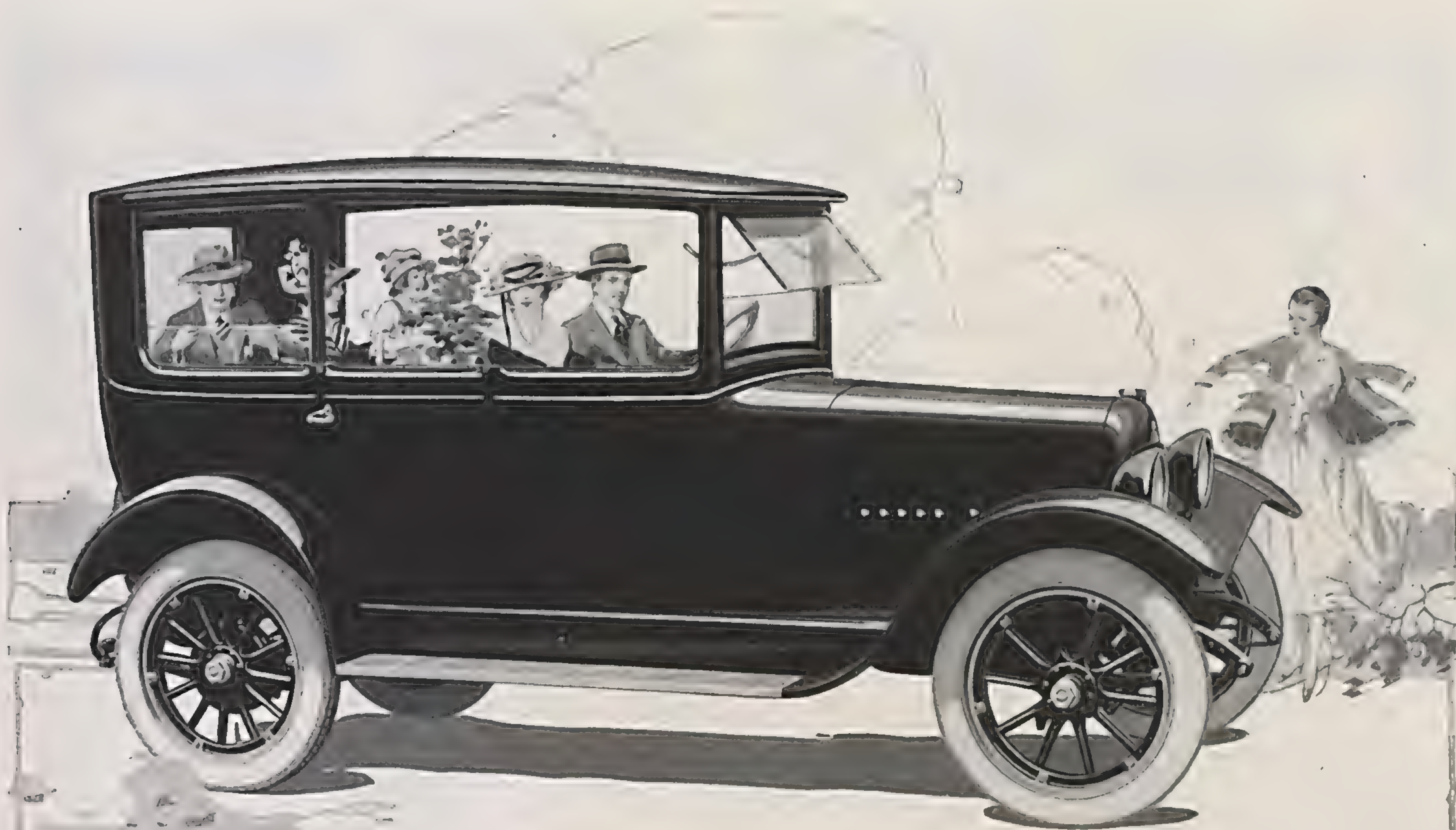
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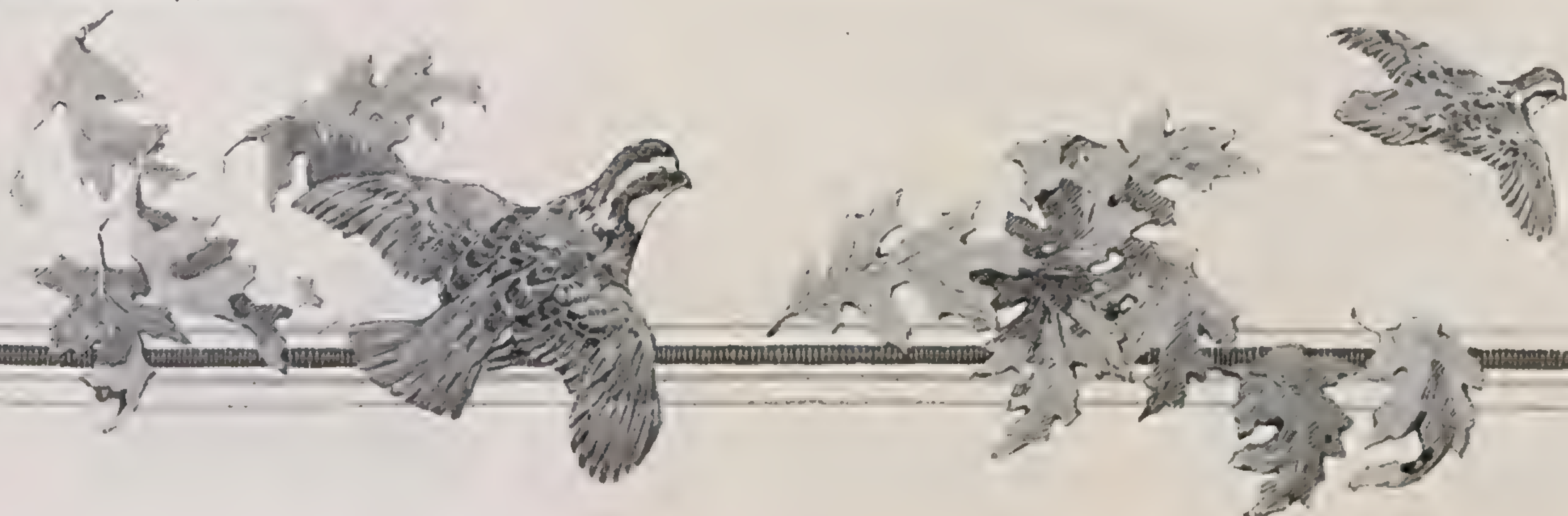


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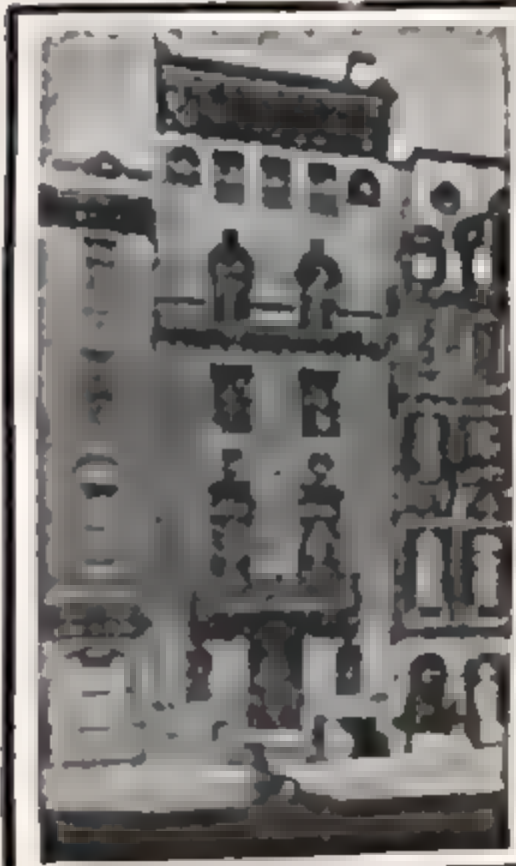
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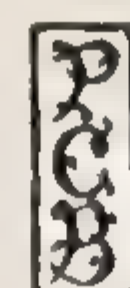
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1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.
2. Send Vogue no money—wait until the other woman writes to you.
3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.
4. **Never send any article to Vogue.** The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

Wanted

WANTED silver. Tiffany English King flat service. Also interested in pieces of Dutch silver and in large unusual salts and peppers Adams design preferred. No. 335-B.

WANTED—Long fur coat, street suit, furs and afternoon dresses. Tall, youthful models, Bust 38. Style and material must be good and perfect condition. No. 336-B.

YOUNG woman would purchase 1917 model fur-trimmed street coat. Must be handsome. Any color, with waist-line preferred. Bust 36-38. No. 337-B.

Miscellaneous

GENUINE Saxony Brussels Curtains, very fine examples. Four pairs, each curtain 4 ft. 10 in. by 12 ft. Cost \$150 a pair; and four pairs, each curtain 4 ft. by 10 ft. 6 in. Cost \$80 a pair. Only two pairs have been used and these for but three weeks. Appraisers say that it is doubtful if the larger curtains could be reproduced. Will sell any number of pairs at half original price. No. 201-D.

BEAUTIFUL antique Paisley shawl. 75 years old, in perfect condition, 2 yards wide and 4¼ yards long. Large creamy white center. Offer considered. No. 205-D.

Miscellaneous—Cont.

TEN exquisite layette pieces, handmade, includes coat, dresses, flannels, cashmere wrappers, etc. Simple, but finest quality. Two 2-3 year child's dresses, embroidered. All bargains, on approval. No. 206-D.

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GRACEFUL French sofa in gold and tapestry; perfect condition. May be seen by appointment or sketch. Cost \$140—Sell for \$40. No. 208-D.

ANTIQUE Heirlooms. Handsome Belter Rosewood Etageré, carved fruits, flowers, pierced. Rosewood parlor set. Wedgwood vases. Paisley shawls. Exquisite real black thread lace shawl and flouncing. No. 209-D.

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Miscellaneous—Cont.

COONSKIN Robe with double pockets, been used one season. In good order \$100—Cost \$160. No. 220-D.

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CALIFORNIA, Nevada. Gentlewoman with desirable social connections will accompany lady as companion or chaperone. Highest credentials. No. 299-C.

SOUTHERN lady, best social and moral references, wishes to chaperone six young ladies on sight-seeing trip to New York, month or less. Write for particulars. No. 300-C.

ENGAGEMENT wanted, married couple, no children. Wife—Companion, Housekeeper, Dressmaker, Dainty Cooking. Man—Mechanical, Auto-repairs, M. P. Operator, etc. Learns anything quickly. Both artists, various musical instruments, Entertainers, Tutors, Games, etc. Deportment, dress and appearance excellent. Height 5 ft. 3. No. 301-C.

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SUDDEN vacancy in New York School of exceptional advantages for young ladies. Sweeping reduction to desirable pupil applying immediately. No. 308-C.

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Because Vogue cuts—and shows—its patterns at the very beginning of a new mode's vogue, they hold their style much longer than ordinary patterns. For example, Vogue began showing the chemise blouse in pattern form in the November 1st, 1916, issue of Vogue; it is still quite as favored.

Dropped the instant they are passée

You can be absolutely certain of the correctness of every pattern shown in Vogue, for never, under any circumstances, will Vogue permit a pattern to appear in its pages that next week or next month will be a trifle *demodé*. Long before you realize that this sleeve, that collar, is no longer favored by well-turned-out women, Vogue knew; and snip! out comes the pattern from Vogue's proof-sheets and in goes one, perhaps cut that very day.



Frock No. Z3973. The smart one-piece frock for autumn is effective when designed with an overdress of velvet above an underdress in a contrasting color of chiffon plaided in velvet.



Frock No. Z3971. Grey velours de laine, with pleated side panels of dark blue satin would be charming for this frock. The collar may be of Venetian lace or ecclesiastical embroidery.

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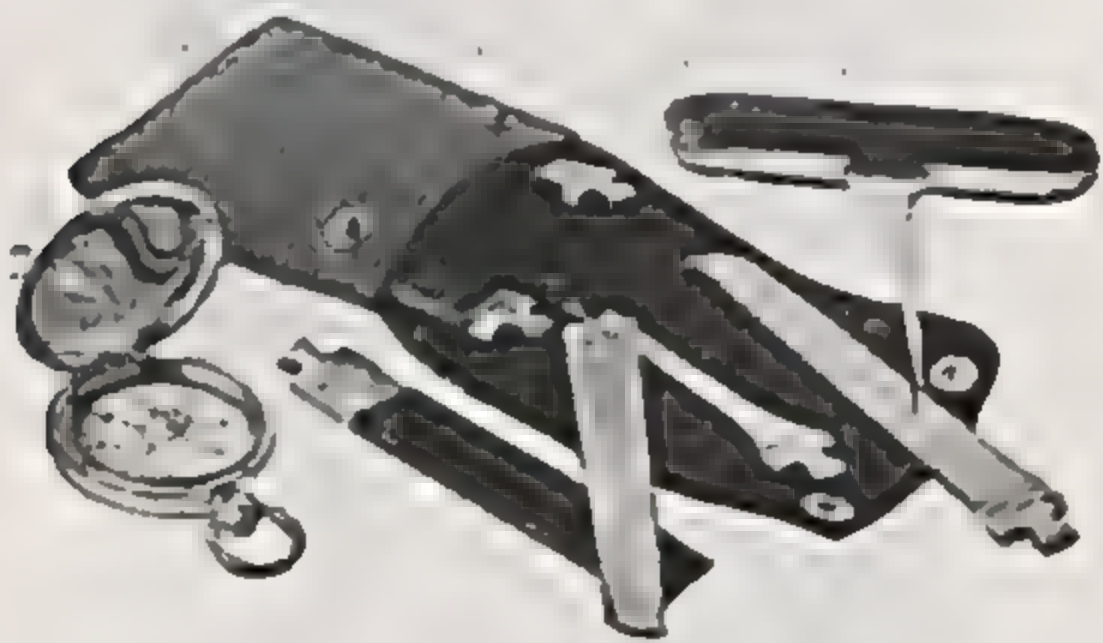
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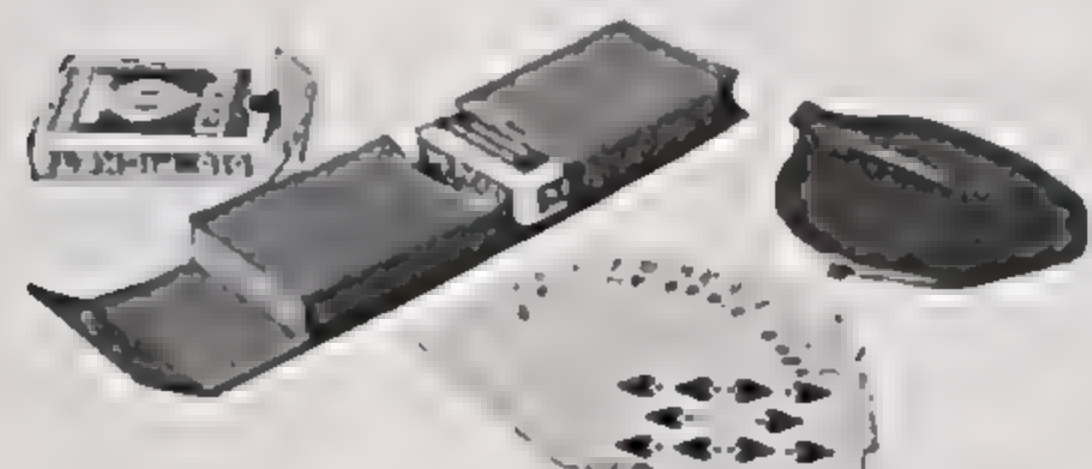
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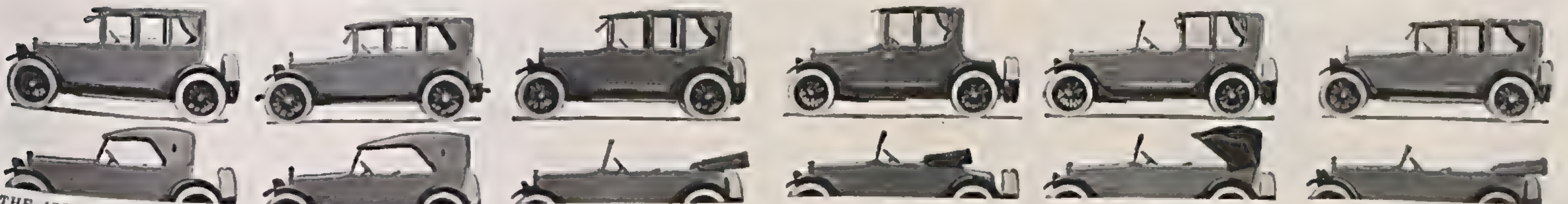
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THE WINTER FASHIONS NUMBER OF VOGUE

NOW that the Paris Openings have decided our fates that had been trembling in the balance for so long, the winter fashions are upon us in deadly earnest. So Vogue takes its pen and pencil—to say nothing of its brush, camera, and notebooks, and all the other things it needs to go to press with, in hand, in order to evolve a complete and perfect thing in the form of a Winter Fashions Number. You know how Vogue does these things; until every bit of fashion information has been stowed away between its two covers, Vogue has no such word as “rest” in its vocabulary.

FROM PARIS AND NEW YORK HOUSES

And, of course, most of Vogue’s information came from Paris. In fact, the first thing the next issue will do will be to open with a long article from Paris, one that contains sketches of everything that the couturiers have decided upon for us. That’s to be the most important thing in the next number.

Then, too, all the smart New York shops have been outdoing themselves just to show what a splendidly dressed and thoroughly representative winter this can be; they know that we are going to look our very smartest and gayest, and that we will want just as many costumes and just as charming designs and materials as we ever did. We simply can’t be outdone by all the dashing uniforms we’re seeing these days. “Keeping up with Lizzie” has been paraphrased into “Keeping up with gold braid and swagger sticks.” So we are going to have a great many winter fashions from the New York houses, too.

Every now and then Vogue likes to specialize in some particular feature of woman’s costume and write a whole illustrated article about it. It is usually something that Vogue thinks has many possibilities that are not being made the most of. Now this time we are going to have an article on that variable that must have a limit, the neck-line. Yes, a great deal can be done with a neck-line, after you have decided upon your type. And the illus-

trations for this article are to be by Robert McQuinn.

Another thing that Vogue thought would be interesting, is an article on ribbons and what they have done for women since the days when ribbons were first done at all. You can immediately realize the possibilities of such an article,—and it’s just as good as it sounds.

ANOTHER THING THAT YOU WILL LIKE

For some time Vogue has realized that some one should take in hand the business of wearing patriotic bows and flowers and miscellaneous red, white, and blue articles that mean well, but are neither decorative nor smart. And every one does like to wear a little touch of tricolour these days, undoubtedly. We are going to have photographs of some rather beautiful patriotic jewellery of a simple dignified sort that you can wear without feeling that you are making a travesty. You will like it.

The next issue will do everything you expect it to, and then a little bit more,—just to broaden your interests.

VOL. 50. No. 8

WHOLE NO. 1081

Cover Design by G. W. Plank

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BE SMART, SWEET MAID, AND LET WHO WILL BE CLEVER

SKETCHED COSTUMES SPECIALLY DESIGNED BY HELEN DRYDEN

This is the very embodiment of everything that the coming-out frock of the débutante should be. Its lightness and simplicity, its whimsical arrangement of flowers and ribbons have a pleasant gaiety about them that is very much part of the charm of youth. The frock is of cream white tulle over cream white taffeta, and the girdle and shoulder-knot are of robin's egg blue taffeta. The little festive garlands are of soft pink and blue flowers and tiny mauve berries



*You see, it's her coming-out party,
and under those little curls, her
head is in a delicious whirl*

BEING DRESSED FOR ONE'S DEBUT

In the Complete Lexicon of Well-groomed
Youth, There Is No Such Adjective As
Overdressed; the Smart Débutante Knows
That in Her Simplicity Lies Her Charm

AS the autumn season merges into November, there begins to appear in New York, notably at Sherry's at the luncheon hour and at the Ritz at tea time, a young person who is, at first glance, a bit difficult to classify. She is quite obviously not a schoolgirl, for she wears her hair up—if it is not bobbed—and the heels of her afternoon boots are high, a thing which no well-bred schoolgirl's heels ever are. It is equally clear that this engaging young person is not a finished young woman of fashion. In the first place, she is so fearfully and wonderfully young—usually not yet freed from the indefinite 'teens. In the second place, it is apparent that she is not quite accustomed to the trappings of young ladyhood. Her hair has a disposition to droop at the sides, which is the way of hair that is being done up for the first time, and the heels of her shoes every now and then surprise her by their presence. As the days pass, the representatives of this class of the very young thing increase in number, and presently whole bevy of them gather at noon in the foyer at Sherry's and in the lounge at the Ritz under the chaperonage of some older woman. Then it is that one recognizes them for what they are, the new débutantes of the New York winter season.

THIS year, the coming out of the débutante promises to be a much less formal affair than usual. It has been customary for a number of years to begin the season with a series of subscription dances, which were first known as the Junior Cotillions but which for the last four years have been called the Junior Assemblies. This year, this series of dances has been given up, as well as many of the dances which were planned for individual débutantes. The reason for this, of course, is the fact that many of the young men who should complete these occasions are either at the front or in training for it; a dance at which the girls outnumbered the men about three to one is an affair which could scarcely be considered.

THERE will, however, doubtless be the customary afternoon receptions, and there are plans to give the Junior Assemblies next spring, should conditions change. In ad-

dition to this, numberless entertainments for the benefit of war charities are in preparation. The subscription dances for young people not yet out, those dances known as the Metropolitan dances and the Colony dances, will also be given as usual, since they include only men under military age.

TO return, however, to that young butterfly that is about to emerge from the chrysalis, she is, in nearly all respects, all that one could wish. Everything that expert training and scientific care can do for her has been done. She can dance, skate, ride a horse, and drive a car. She knows something about almost everything under the sun, and she is pleasant to look upon, with her flawless skin, exquisitely kept hair, and her lithe slimness. She is not, however, quite so pleasant to look upon as she might be, for the American débutante is seldom smart. To dress her is indeed a matter which requires discrimination and good taste. She is not like the French girl, who, until her marriage, is actually a *jeune fille*; who never goes anywhere nor does anything except under the chaperonage of her mother. Within certain bounds, the American débutante has a great deal of freedom, and yet, after all, she is only a young girl and any obvious suggestion of sophistication in her clothes is most inappropriate. Yet, if she is tall, with straight black hair, and happens to be the possessor of a distinct personality, the fluffy things usually designed for a girl in her first season are equally unsuitable for her.

The rules which apply to the clothes of the débutante are the same which apply to the clothes of an older woman; they should be adapted to her years, her personality, and the occasion upon which they are to be worn. The débutante's things must be simple but never banal. She should choose delicate rather than decorative colours, but there is no reason why she should adhere to insipid pinks and blues. Old-blue that has a bit of gray in it is far prettier, even on the young girl, than the ordinary pale blue, and a flesh pink which is lightly brushed with yellow is far lovelier than the pink which has not the subtlety of a cleverly toned colour. Hydrangea blue is a shade which



To be coiffed with a flexible band of old-blue enamel, dotted with black onyx, is one of the many dazzling privileges of being a débutante



The complete débutante skates at Tuxedo, of course, and then she wears a costume of tan gloveskin and cheviot, banded with squirrel

a débutante may wear, especially if she is dark and slender, and delphinium blue is another tone which may well be represented in the wardrobe of a girl who is just coming out. Robin's egg blue is still another blue which she may wear to the definite enhancing of her charm, and shell pink and rose are yet others. All the beige and sand tones she will find both smart and becoming, and if she is dark, there is no reason why she should not wear yellow. In order to make the costumes of even the very young girl really distinctive, subtle hues, compounded of several colours, should be chosen rather than clear tones.

FOR EVENING FESTIVITIES

On the pages of this article are sketched costumes specially designed to meet these special needs of the débutante, and with them are shown specially designed and appropriate coiffures. Further suggestions for the wardrobe of this all-important person are given in the photographs which accompany this article. On page 39 is a frock which she might wear at her coming-out party. It is made of flesh coloured faille with little pleatings of the same material about the bottom and at the side of the bodice. The upper part of the gown is of gray blue chiffon, and the upper of the three petticoats is of this same material, while the two under petticoats are of lace dyed a gray blue to match. At the left side, from beneath the bustle, emerges a delightful pretence of a train made of gray blue ribbon and held in place by clusters of blue and mauve flowers similar to those which finish the corsage. Just back of the left ear, a cluster of these blue and mauve flowers are thrust into the hair, which is wound rather closely about the head.

Another suggestion for a coming-out frock, which might also be used at any one of the numberless theatre parties which every débutante attends, is shown on page 34. It is made

of creamy white tulle over cream white taffeta, with a girdle and shoulder-knot of robin's egg blue taffeta. The skirt is caught up in engaging fashion by a garland of soft pink and blue flowers and tiny mauve berries, and a strand of similar flowers extends from the right shoulder to the knot of the girdle. The coiffure in this sketch, too, is quite charming. This time the little débutante has her hair arranged in a cap-like coiffure and held in place by a wreath of soft blue and pink flowers. To make this coiffure yet more becoming, a captivating little curl is released before each ear.

Coiffures which would appear to advantage at the theatre, when a long line of débutantes and their escorts are ranged beside the chaperon of the party, are sketched here and on page 35. At the top of page 35 is a bewitching arrangement



Her hair isn't really bobbed,—just tucked up to look that way; and there's a cluster of tiny roses over the other ear, too



This scheme is preferably for blondes,—although brunettes have tried it with immense success. The only break in the smoothness of the whole coiffure is the cluster of curls

of brown curls and delphinium blue ribbon. The little curls are massed in a cluster at the top of the head, and more of them are allowed to escape about the ears; but the hair elsewhere is arranged close and bound around with a crossed band of the ribbon. The coiffure at the bottom part of page 35 is bound across the front with a band of flexible old-blue enamel with tiny spots of onyx inset for the sake of contrast. The hair is parted at the left side and swirled forward at the ears in a delightfully becoming manner. In the sketch in the upper circle on this page, the débutante's long hair is turned under in such a way as to make it appear bobbed and is bound across the back with a piece of bronze ribbon ending in a cluster of tiny yellow pink roses over each ear. The blond girl in the lower circle on this page has her hair drawn so closely about her head that the contour is unbroken save at the right ear, where three little curls emerge from beneath a half circle of tiny roses.

A very lovely evening coat which a débutante might include in her wardrobe is sketched at the lower right on this page. It is made of sand

coloured chiffon, lined for warmth with peacock blue velours and trimmed with bands of white rabbit. Colour is contributed by the purple tassel which marks the point where the collar fastens.

To skate at Iceland or, later in the winter, at Tuxedo, a débutante might wear the skating frock sketched at the upper left on this page. This is made of tan gloveskin cloth and has a pleated skirt of tan cheviot and bands of squirrel of the same shade as the cloth. This costume is a one-piece frock, and it fastens in the front beneath a band of fur. It is accompanied by a close cap of squirrel fur with a bronze quill thrust through at each side.

WHEN SHE WALKS ABROAD

The simple suit of tobacco brown duvetyn which is photographed on page 40, at the lower right, is very youthful in line. The coat, which is rather short, ties in at the waist with a narrow belt of the duvetyn, which runs through narrow box pleats at the back. The skirt is made in tunic fashion, and the tunic runs to within a few inches of the bottom of the underskirt; this tunic is shirred from the waist and is longer at the front than at the back. The short stole collar is of natural gray squirrel and is fastened at one side. The muff, also, is of squirrel and is perfectly round and untrimmed. A hat of gray velvet with upturned brim is both pleasing and appropriate for wear with such a costume. It is trimmed with gray grosgrain ribbon, and has a smart tailored bow that extends beyond the brim at the back.

A street set specially designed for a young girl is sketched at the upper right on page 38.



This cloak is a drift of sand coloured chiffon, lined with peacock velours and trimmed with bands of white fur. It fastens with a great splash of colour,—a purple Chinese tassel



When you see an otherwise athletic young thing suddenly develop a quiet home-loving nature, you know that at the bottom of it all is a lovely negligée, a thing of silky yellow pineapple cloth and of swan's-down and of clusters of soft-toned flowers

It is made of smoke gray chiffon velvet trimmed with flying squirrel. The round hat is of the velvet shirred on cords and topped with a pom-pom of fur. The cape and muff are also shirred on cords and are edged with flying squirrel. A young girl should, as a rule, wear long-haired furs, which form admirable frames for youthful faces, while flat furs are more worn by older women. Brown, rose, or white fox, and even pointed fox, are excellent furs for the débutante. Squirrel, though somewhat shorter, is one of the most becoming furs that a young girl can wear, and it is exceedingly smart this season. Chinchilla is another fur which is at the service of the débutante, and rabbit is charmingly youthful.

HER DAYTIME HOURS

A warm coat is a first requisite for the débutante, for she is inevitably an enthusiast for motoring and outdoor sports. At the top of page 142 is shown a new Lanvin model of such a coat; it is of black duvetyn lined with a woollen material somewhat like a knitted wool in a gray and black stripe. It is shirred in at the waist and tied with a narrow belt of the duvetyn, and at the neck similar straps hold the collar in place. The little hat has a top of black and gray wool, and the close band is of black grosgrain ribbon.

The photograph at the upper left on page 38 illustrates accessories which are particularly adapted to a young girl. The hat, an especially smart model, is made of black velvet and is an interpretation of a Chinese hat. The crown is shirred to a flat button on the very top, and the

brim is made of a finely pleated ruffle which stands up all round; there is no trimming on this hat. The bag of black and silver metal cloth, striped in bright green, has a lower part of steel mesh.

For afternoon, all the world, even to the débutante, wears velvet this season. A black velvet frock which is charming in its simplicity and is suitable for wear at luncheon or tea is shown at the bottom of page 38. Other than the two jet buttons at the corners of the square neck, it has no trimming. About the neck is worn a chain of old-ivory with a carved ivory elephant at the end.

A negligée in which the smartest débutante might deign to snatch a few moments' rest between tea time and dinner time appears in the sketch at the top of this page. The slip is made of yellow pineapple cloth embroidered with a delicate scroll in white; it is girdled with beige charmeuse and dotted here and there with clusters of soft-toned flowers. With this is worn a delightful coat of white chiffon embroidered in yellow and edged with white swan's-down. The little cap is of the pineapple cloth bound about with beige ribbon.

Though dances may be few, they will surely sometimes happen, and no débutante has ever been known to have enough dance frocks. Of pale blue taffeta with chiffon sleeves is the dance frock illustrated on page 40 at the top, which is particularly smart because it is untrimmed. It is draped up at the back in a tiny bustle, and a narrow band of the taffeta silk winds about the lower part of the bodice and ties in a pert

little bow at the front. A more elaborate evening dress, made of changeable satin in orchid pink, is shown on page 40 at the lower left. This gown is trimmed with a silver lace having a filet mesh, and it has a little corsage bouquet of hand-made flowers in pastel tones. For wear over such frocks is the evening wrap of dull rose velvet which is shown in the same sketch. It is lined with flesh coloured satin and it has a deep shoulder cape lined with dull rose chiffon brocaded in silver and trimmed with a wide band of Australian opossum in natural gray.

LITTLE TOUCHES THAT MAKE A DÉBUTANTE

As with the older women, so with the débutante, it is the little things which really make the costumes smart. For her shoes, the last must always be adapted to the shape of her foot and the shoe designed to make the lines of her foot trim and distinguished. Unless she has a long narrow foot, the extremely long last with the square toe, which has been brought out this season, should not be attempted. This shoe is exceedingly smart, but it is smart on only one kind of foot. The débutante whose foot is made on other lines will find that other models are smarter on her foot than is this. With her tailored suits and walking dresses, the shoes should have either a walking heel or one on military lines. Even her dancing slippers may not have the exaggeratedly high heel, which may with entire correctness be worn by an older woman.

(Continued on page 142)



(Above) This is one of those sets that inspire an intense desire to go right out in the open and stay there. The velvet part is of smoke gray chiffon velvet, lined and corded, and then there are bands of flying squirrel,—it's that lovely gray that harmonizes so well with smoke gray velvet. The general air of naïveté is perhaps its chief charm; from Lizzie Cummins

THINGS THAT HELP

THE DEBUTANTE TO

RESEMBLE A FINISH-

ED SOCIAL PRODUCT

POSED BY VERA BERESFORD

(Above) Not the least of the young person's costume are her accessories; on them may hang her whole individuality. For instance, this little Chinese hat of black velvet can characterize an entire toilet,—it is a final summing up of the smartness of the costume. And then the bag,—it is of black and silver metal cloth striped with bright green and combined with steel mesh. The hat is a Lanvin model, imported, like the bag, by Mac Veady



Goldberg

(Left) This is one of the times when simplicity speaks louder than dozens of ruffles ever could. The only trimming on a black velvet Georgette frock,—the sort of frock a young girl can wear to luncheon or tea—consists of two jet buttons. The old-ivory chain, too, is one of the simple things that a débutante may wear, and it undoubtedly belongs here. Frock and ornament from Mac Veady



The person who wears this frock may be held up as a noble example of how a young woman really can look. It's a bewildering arrangement of flesh coloured faille,—that's the overdress—edged with little flutings. And there are all of three petticoats, one of gray blue chiffon to match the top of the bodice, and two of gray blue lace. It's very hard to tell which is the more exciting, the bustle or that charming pretence of a train, which really is a wide blue ribbon tucked in at one end with a cluster of mauve and blue flowers like those on the corsage

THE CHARM AND
SIMPLICITY OF A
YOUNG GIRL ARE
NEVER LOVELIER
THAN WHEN
FRAMED IN EVE-
NING CLOTHES



(Right) This is the young girls' evening frock reduced to its simplest—and smartest—form. Not a single bit of trimming appears anywhere on its pale blue taffeta and chiffon surface. Everything depends upon the draping, and that happened just as it should,—in straight soft folds in the skirt and a tiny, but unmistakable, bustle in back. The sleeves are simply wisps of chiffon, but clever wisps

(Below) The rather short box-pleated jacket, the slim straight lines of the skirt, and the ingenuous air of youth and simplicity make this tobacco brown duvetyn street costume essentially one for the young girl. The short stole and muff are of natural squirrel,—that fur which we always associate with youthful toilets, and the gray velvet hat is trimmed simply with gray grosgrain



This evening gown is one of the most elaborate things the débutante is allowed. It is a changeable orchid coloured satin, with a trimming of lovely fine silver lace and a corsage bouquet of pastel-tinted flowers. The evening wrap is of dull rose velvet, lined with flesh-coloured satin, and is given a shoulder-cape that is edged with Australian opossum, and lined with rose chiffon all embroidered with glints of silver. Gown and wrap from Lizzie Cummins



Goldberg

NEW YORK TAKES ON ITS AUTUMN COLOURS

It's a Big Piece of Camouflage,—This Changing of All Smart New York from the Light Hues of Its Summer Gingham to the Deep Rich Tones of Its Autumn Modes



This is one of the autumn hats that have recently appeared at the Ritz, and every inch of it spells Paris

IN the salons of the dressmakers there is much rustling of tissue-paper and snapping of cord mingled with expressions of appreciation voiced in two languages. By these signs one may know that the new French clothes are here. Claire and Anna and Marguerite, the slender mannequins who, during the summer, have graced the Folies, or, perhaps, have listened to the lure of the screen drama, are again about the most

important business of showing clothes,—with a whole repertoire of fresh graces acquired in the interim. As yet, however, their audience consists chiefly of Madame or Monsieur, the head of the establishment, with his or her satellites,—for smart New York still lingers out of town.

THOSE THAT HAVE COME OUT OF PARIS

With the creases of a sea voyage still upon them, the French clothes give testimony to the fashions of the coming season. As, one by one, they emerge from their wrappings, one sees that, beyond peradventure, the silhouette will be straight—not, however, with the straightness of the old-time chemise, but more often with that of a loose waist-line or of draperies that fall in perpendicular folds. Now and then there is a hint of a bustle in the looped-up back of a skirt or in a Japanese sash, but, as a rule, the silhouette shows astonishingly little variation in

width from shoulder to ankle. Quite the most astounding thing about the new clothes are some of the sleeves. One would suppose that at this stage in the history of dress everything in the way of a sleeve which could possibly be invented would have been made. However, Lanvin has invented this season a sleeve that is apparently like no other sleeve that has ever been.

This sleeve consists of a single piece folded and pleated in full at the shoulder, from which it falls in a long loop, the edges of which are not joined. This sleeve is wide at the top, and the material is pleated on the one seam of the sleeve which comes under the arm, and is ar-



Mrs. Oliver Harriman, from her point of vantage in the grandstand before the Vanderbilt residence, watched the soldiers march by on "send off" day

ranged so that the sleeve graduates to comparative narrowness at the wrist. This sleeve Lanvin makes only in very soft materials such as crêpe or soft satin, and the lines which it assumes are both unusual and graceful. Many of the sleeves come just a bit below the elbow. Sometimes the cuffs are of a contrasting material, and sometimes they are simply lined with a material of another colour which shows at the edges. This arrangement is particularly dainty.

LININGS ARE DOING NOBLE THINGS

The use of gorgeous lining in such a way as to form a trimming for the gown is one of the most interesting points in the new fashions. Paquin is sponsor for an exceedingly smart gown which has been worked out in various materials, but which is perhaps loveliest in black velvet lined with a sheer gold tissue embroidered in rose velvet. This gown is cut in points at the bottom and is much slashed about the skirt and it has a long pointed train. It is also cut away low under the arms, and here, as in the points at the bottom and on the train, the gorgeous lining is visible, acting as ornament to the gown.

Quite a little fine flat embroidery is used, many times in dull gold or silver thread or in bronze, and sometimes curious little discs and stars of mother-of-pearl, jet, or metal are brought



Mrs. James Lowell Putnam wore a mustard coloured suit and a smart black hat



In the Frederick Johnson box there was a smart sand coloured black-faced hat

into the pattern. Chinese designs are seen embroidered on some of the smartest frocks. One very lovely gown from Agnes is made of beige chiffon and has embroidered on the very front of the apron a Chinese mandarin with a parasol held sturdily overhead. Jenny uses little balls of ivory carved with Chinese motifs to string on the plum coloured ribbon which is used to fasten her black velvet coat-dress called "Molière." Quite the most surprising bit of ornamentation to appear on one of the new French models is a metal chain which is used as an apron on a gown of blue velours.

About all these new clothes there is present a sense of mystery. When a slender mannequin glides into view in a "something" of beige or black velours, one never can tell whether she happens to be wearing a frock, suit, or coat.

(Continued on page 138)



Mrs. Morgan Belmont was sketched, smart costume and all, as she rose to watch the colt "Papp" in the feature race of the day



Mrs. Frederick T. Frelinghuysen watched the events of the races from the porch of the Turf and Field Club

Mrs. Charles Fisk appeared at the races in a drooping hat of black faille, lined with white

THE MAGICAL TUNIC, GIVEN A SLIP,
 TURNS INTO A GOWN; AND SEVERAL
 TUNICS PLUS TWO SLIPS BECOME A
 WHOLE WARDROBE FULL OF GOWNS



There's magic in it—the tunic which creates a gown out of itself and a slip. In Georgette crêpe or chiffon over a white slip—or one in some evening colour—it becomes an afternoon gown or is ready for informal dinners. The tunic sketched above might be of yellow chiffon, piped at the edges with bright green satin, and worn over a cream white slip. The wide sash of white satin ribbon striped in green to match the pipings ties at one side



One of the best tunics in the collection will be of black lace, which is particularly smart this season. And for this tunic there will be a satin slip of flesh or pale gray and a wide sash to match. The straight and slim tunic above is of black silk net, worked in a simple design in silk and cotton thread with bands of stitching in silk thread. The sleeves are so long they veil the hand, and the sash is so boldly bouffant that it hints at a bustle



There are perfectly practical tunics, too, like this one of black charmeuse lined with white charmeuse and worn over a straight slip of black satin. It is really a sort of coat which buttons up the side; it has a round neck, and it even has a little undervest all its own of white chiffon. This season offers so many good effects in dark colours that this tunic may be of dark red or taupe or gray; in which case it becomes something very like a French couturier's creation

The magical tunic causes the afternoon frock to materialize, also; the one at the left is of beige crêpe de Chine, scalloped around the bottom and bound with pipings of the crêpe, and it buttons all down the back with round ball buttons covered with crêpe de Chine. Its very narrow sash of beige ribbon striped in black cannot be suspected of a bustle motive, especially as it ties at one side. If this tunic were in black chiffon it would be just as pleasing

(Below) One may forgive the serge tunic for being practical since it is also good looking. This one of navy blue is worn over a black satin slip and trimmed with narrow bands of soutache braid. It has panels for its back and sides, and blue serge buttons to fasten it behind. A double-faced ribbon—black and white one way and white the other—frankly reveals both sides of itself. The sleeves stop above the elbow, and the panels are lined with black satin.



(Below) Most distinguished of all is the tunic of black chiffon velvet, which is one of the accompaniments of the black satin slip. This one is trimmed with narrow bands of gray squirrel which are passed over the shoulder so as to give the narrow tight effect which is so very smart. The tunic buttons up the front with black velvet buttons, and the soft crushed sash makes a loop at the back. The collar may be of chiffon or organdy in squirrel gray tint.



There is a suggestion of hours of ease about this tunic of delicate coloured chiffon, which is worn over the white or flesh slip. It is trimmed with narrow bands of ermine, and its wide ribbon girdle has a corsage of silk flowers. Should it be of old-blue chiffon, with a sash of rose satin ribbon, it would be one of the best in the whole wardrobe.

THE tunic is a clever adaptation of the mode to conditions of war-time,—to the scarcity of materials, their consequent increase in cost, and the inevitable wave of economy which swept New York at the very beginning of the autumn of 1917. We know that the neck-line is higher, that sleeves are sometimes short for day wear and often long on evening costumes, that the silhouette is straighter and slimmer; but newer than all these things is the tunic. It is lovely in its varied effects and has endearing qualities most unusual in fashions, for it is becoming alike to the tall slim figure and to figures neither tall nor slim. Various lengths and combinations of materials may be used with charming results, and these results may be obtained not only in gowns for daytime wear, but also, and quite as successfully, in those for evening. For the tunic is most adaptable; it may be developed in chiffon or lace as well as in serge or velvet, and often materials entirely different in texture may be combined most satisfactorily.

The latest interpretation of the now familiar chemise is this tunic, and it is by far the most practical form it has yet taken. From a foundation slip of black satin and one of white satin, a wardrobe of almost unlimited variety may be developed. The length of the tunic should be carefully considered; the very short woman should keep the end of her tunic between the hip and the knee or within a few inches of the bottom of the underskirt. With the tall woman it is quite different; she may break the long straight lines of her figure at almost any height and still be smart and graceful.

(Continued on page 140)



PARIS MEETS THE NEED OF THE HOUR

Service Is Now Woman's First Thought, Social Life

Her Second; She Is Equipped for Both in the "Surprise" Costume, with Its Trim Exterior and Its Elaborate Gilet in Hiding under a Severely Tailored Coat

THE straight and slim silhouette and the narrow skirt find a powerful advocate in Callot Sœurs, in whose models slender semi-fitted lines are so subtly devised that the moulding of the form is suggested without being defined. There is a seeming simplicity in these lines, which, in combination with the rich fabrics and embroideries used, gives great distinction. Some of the semitailored models are trimmed with embroidery of thick wool yarn which, in primitive design, edges the costume. The jackets of tailored suits are often short and have a box back; but, whether long or short, the lines are straight.

Gowns for house wear are more elaborately embroidered, and there is sometimes a medieval suggestion in the clinging lines and loose hanging panels. This suggestion, as well as the classic one given by draperies suspended from the shoulder, is found also in evening gowns. The tunic is particularly favoured by Callot; it may hang in uneven points or may be longer on one side than on the other. This house, indeed, claims a marked freedom for the range of fancy; one side of a bodice may be different from the other, or the whole bodice may, in evening gowns, be supported from one shoulder only.

EVENING MODELS FROM CALLOT

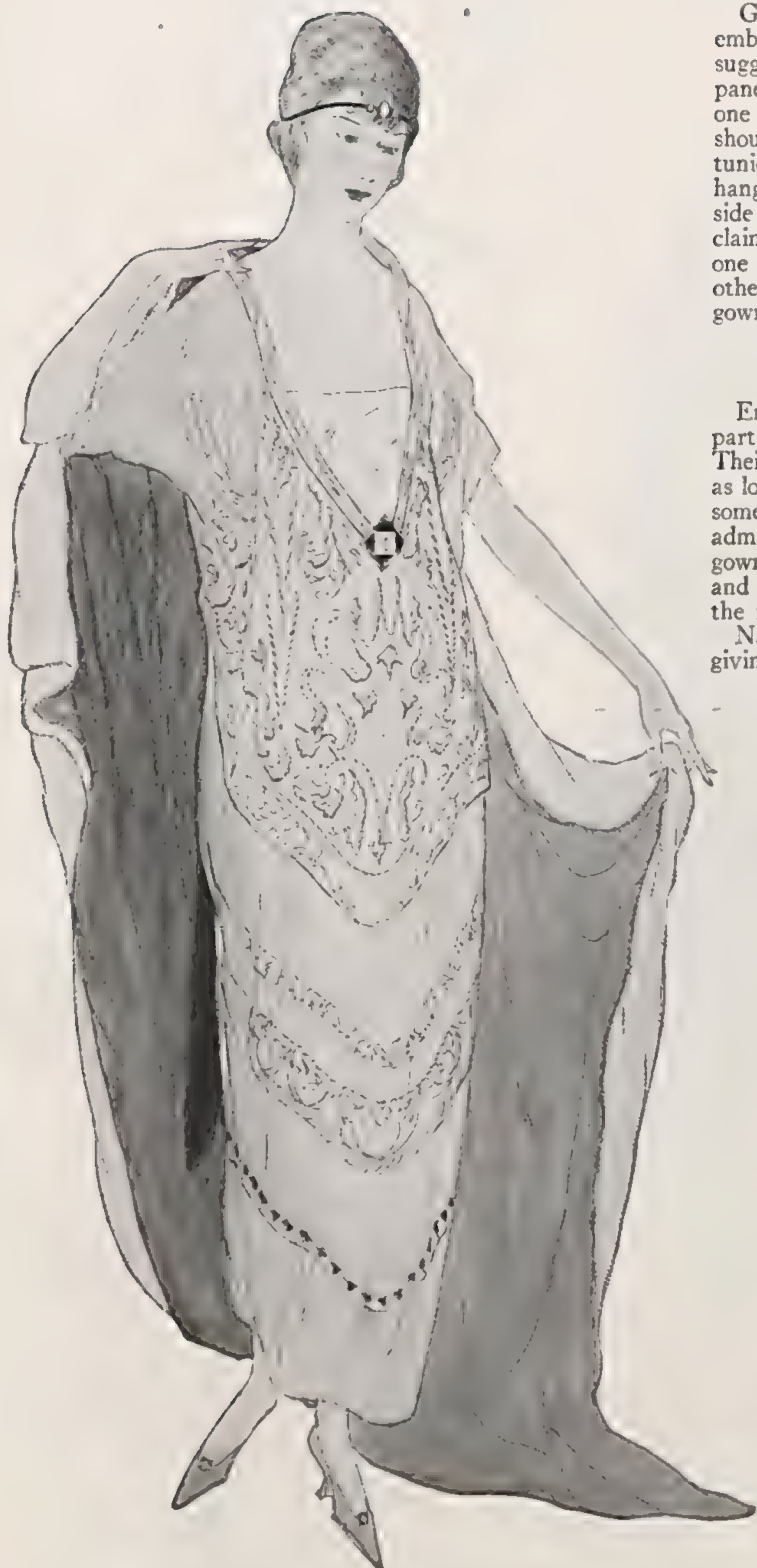
Embroidery is lavishly used in this collection, particularly in the gowns for formal occasions. Their evening frocks, on the whole, are not cut as low as during past seasons, and the skirts are sometimes of the envelope type with slits to admit a greater freedom of motion. These gowns are often trimmed with gold or silver lace, and angel sleeves of tulle are seen in some of the models.

Narrow foundation slips serve Callot well, giving the opportunity for carrying out some of

(Left) "How simple!" is the first verdict; "How artful!" the final one. For the subtle moulding of the semifitted lines is characteristic of the maker. The gown is of beige chiffon velvet embroidered in black silk and gold and has an ornament of gold and jet. Flesh chiffon fills in the neck, and the back panel is lined with black chiffon

MODELS FROM CALLOT

(Right) The slim and straight silhouette—the silhouette favoured by its maker—and the intermittent belt appear in this gown. It is of brick red cloth elaborately embroidered in black and has a collar of black fox fur and a black patent leather belt. A deep vest softens the severity of the neck-line





MODELS FROM CHÉRUIT

(Below) This is one of the gayest frocks that has been delegated to make the Parisienne's winter a thing of warm colour, at any rate. The entire frock is of geranium velveteen, and the girdle is lined with a deeper red velveteen. That's a trick many of the Paris frocks have,—that showing a bit of lining of another colour

(Left) There are many demure little "tailleurs" like this one of green cloth and gray fox fur to be seen in the Paris streets nowadays. It's a sort of camouflage the Parisienne is using,—since she must be the humble pedestrian, she is not going to be conspicuous about it, so she wears some quiet and, usually, neutral colour



the best effects in drapery and for the use of those charming irregularities of outline in which this house delights.

THE "SURPRISE" TAILLEUR OF CHÉRUIT

The collection at the maison Chéruit is no longer composed of gowns, wraps, and tailored costumes; it is composed (a thing we have never seen before) of "surprise" gowns. This innovation is worth considering seriously; we may even recount in detail the charms and the advantages of it.

The times are changed, and we are no longer in those pleasant days when women wore in the morning, at the hour of the walk, a sober special walking costume such as they would not put on at five o'clock to wear to tea. At that time, the motor still took a woman at her own door and set her down, clad like a fairy, at the house to which she was going. To-day everything is upset; even the women of fashion give up at least three or four hours a day to charity work. In order not to sacrifice their social position, they must also make visits, lunch at restaurants, or even go to concerts, and this they must do with the assistance merely of a taxi, for the war

(Right) Practically every gown that comes from the couturier's has some little surprise of its own; generally the surprise is up its sleeve—literally—but this gown has all its mystery concentrated in its hem. The skirt is a series of loops that hang unevenly and are caught to an underskirt. The gown is of mauve satin, combined with silver and mauve brocade





(Right). The unexpected is to be expected from Paris this season. In this coat of marine blue woollen fabric, for a young girl, the snug lines and quiet effect are relieved and enlivened by the red woollen fabric which trims it and deeply bands the skirt



(Left) These are the deep cuffs of pleated satin, reminiscent of old Dutch paintings, which Paris has revived for us, and they are matched in the hat. The simple bodice and the narrow skirt of black satin are relieved by red beads at the neck

MODELS FROM LANVIN



The furless coat is smart with the one-piece dress. This straight and slim one is of marine velours de laine, with collar and cuffs of marine blue grosgrain and white grosgrain

has deprived them entirely of that charming boudoir which they had devised in their own motors.

To reconcile elegance and refinement with this sort of existence has been a difficult point, and it is exactly this problem that the maison Chéruit has solved with such success.

At this house, if we begin by examining the tailored costumes, we shall find that they are all made of very heavy stuffs, such as thick serge and heavy bure, of an aspect trim and correct, without the least exaggeration in lines. Coats are rather long, and most of them have semi-fitted bodices, without fulness, leaving the lines of the figure indefinite; the lines on these costumes are infinitely subtle; the fronts cross from left to right, and warmth is always added by a voluminous collar in some of the new furs,—wolf, summer ermine, or just squirrel. These coats are always a little wider than the skirts, and the skirts remain short and rather narrow, only about ten or fifteen centimetres longer than the coat worn with them.

Thus clad, it is plain that a woman may perfectly well and without being conspicuous travel in the *Métropolitain*, in the street car, or on foot. Nothing could be simpler than these *tailleurs*, especially if neutral colours are selected, as is the case with almost all the Chéruit tailored costumes; brown, green, all the shades of green, old-red, and crow-blue are the preferred colours for daytime wear in Paris.

WAVING THE MAGIC WAND

And now we come to the interesting point in these costumes,—the moment when the coat is unfastened. Is it a fairy tale or is it a dream? When the fronts of the coat are opened or when the jacket is taken off entirely, there come to



A narrow skirt of marron velvet is topped by a jacket-tunic of tricot and velvet. The new opening runs up the side to a gold and white belt that suggests a sword belt

light the most unexpected of vests or blouses, as you will, for both are equally elaborate both in form and in colours. There are hundreds to choose from, long or short, fitted at the waist or loose, in silk crêpe, in printed leather—one of the greatest novelties of the season—or in antique or quilted silk.

Thus it is that when she goes to a concert or to lunch, a woman who takes off her jacket finds herself in very formal costume,—that is to say, she gives an impression totally different from that which the tailored costume gave. Was I not right in calling this a "surprise" gown? For these blouses or vests have nothing in common with the garments which we have previously known by these names.

The blouses are not fitted; they are made of bands or folds set one above the other, floating, wide at the waist, and sometimes lengthened at the bottom by a flat band of velvet which appears unfastened in the front and has a double row of ball buttons in silks of matching colours. The fastenings at the neck are very new and consist of velvet ribbons in two or three knots, one above the other, with ends falling down the front of the waist.

THE NEWEST VEST IN PARIS

There is in all these models a fantasy, a scorn of the conventional, which is absolutely charming. They are designed to emphasize the slimness of the silhouette beneath the apparent looseness and suppleness which is characteristic of the models of Chéruit.

The vests with sleeves are, in some ways, a typical echo of the vests of Louis XIV with their



MODELS FROM PREMET

Proof of the Parisienne's constancy to black and white is "cri de Paris," a model of black velvet with facings of white satin and with white buttons. The bodice crossed from one side, the long tunic, the narrow skirt and sleeves tight at the wrist, are all of the latest mode

ribbons and the somewhat open effect of the fronts. In quilted silk or in printed crêpe de Chine, which looks like an old cretonne, belted with a very soft black sash, these vests are very striking in colour and in distinction.

As the whole costume is made richer in fabric, the blouse or vest increases in transparence and in elaboration of colour and form; thus a costume of a fine gray cloth with a squirrel collar and a skirt that shows a border of squirrel about twenty centimetres wide, opens over the most wonderful blouse ever seen,—apparently of mingled metal, like the cuirass of Lohengrin; it is a shimmering gauze of changeable colours girdled at the waist with a sash in harmonizing colours. One among these tailored costumes has been a special success from the moment of its first appearance. This costume is of velvet in old-red with a jacket open under the arms and a belt fastened at the sides by two fancy buttons.

GIRDLED AT THE HIP

At the maison Chéruit, all the girdles, it should be noted, are set very low, giving an impression of width at the hips; passed about the hips twice, these girdles are either buttoned at the side or knotted like a mayor's scarf, with fringe and great buttons of matching silk. Even with white gowns, this effect is maintained, and there are many white gowns in the Chéruit salons. One of these, which is of white quilted silk bordered with black fox, has a double girdle crossed in front and a vest of silver gauze bordered with the quilted silk.

When the coats of these tailored costumes are

unusually long, it is easy to foresee that they will also fill the rôle of manteaux; thus, three entirely different costumes may be made from this single costume: first, there is the wrap, second, the tailored costume, and third, the formal gown. It must be admitted under such conditions that even though the price is high, there is no extravagance in the purchase of such a costume.

MODES FROM VENICE AND THE EAST

Among the more formal costumes, such as might be worn at a reception or at a restaurant dinner, there are marvels in soft silks, supple as muslins, hand-embroidered in matching silks. There are gray and brown velvets also embroidered at the bottom of the skirt in a damask pattern; these skirts are sometimes open on the side, showing a band of gray fox from which the robe seems to hang; this gives an effect of unevenness at the hem.

Many costumes of almond green cloth or of black velvet with wide bands of broadtail have a character all their own, recalling Venetian costumes. This is especially true of another gown of heavy old-red silk, very high in the front, but without a collar, and opening down the back by crossed bretelles; this was exquisite. All the charm of this costume was in the placing of the double girdle, which crossed very wide on the hips and ended at the left under two dahlias made of a great silk button and double petals. There are also some Chinese tunics in brilliant silks, open on the sides and showing a



In this frock a brilliant red velvet bodice with bronze-edged paillette embroidery tops a black satin skirt. The sleeves and the slanting neck line are very new, and—does a bustle lurk beneath the draperies of the daring red sash?



A skirt of red cloth with a bodice of tête de nègre satin embroidered with gold bronze paillettes and metal thread gives the harmonious dissonance Paris favours, and the somewhat spiral effect of the skirt is a distinctly new feature



This coat begins by wearing an otter jacket and ends with marked irregularities. For its skirt of black satin hangs in an uneven line at the bottom, and it folds itself like an envelope over the gown beneath

band of civet cat; other tunics are of Persian form, turned up at the bottom and made of black satin, with the girdle made of damask in colours and placed very low. Some girdles of black satin have a piping in colour which gives a note of distinction and charm. No sleeves are entirely close-fitting. If a sleeve is buttoned at the wrist, it is open above and falls to the sides, giving a glimpse of bright colour underneath.

As for dinner costumes, Chéruit makes them with a V-neck and usually without sleeves. Velvet in all the brilliant colours, very simple as to corsage, is cut, draped, arranged, and used in most unusual manner in the skirt; this is the secret of the smartness of these costumes, which remain short and which, in spite of everything, maintain a less formal air than our dinner costumes of before the war.

BLACK FOR EVENING WEAR

One model in black chiffon, hand-embroidered in Chinese designs in sober colours, is lined with black only to the height of the bust; chiffon without embroidery is carried up to the throat; this gives the impression of an excessively low décolleté. At the back, a little collar made of doubled chiffon and somewhat thicker emphasizes the high effect of the bodice and is turned back like a tiny sailor collar. Gold damask, a gold lamé tissue, in the form of a little bodice is crossed over a black skirt dotted at regular intervals in gold; it is made of doubled folds

which swing in the movement of walking. This is one of the most charming evening costumes.

All these are but a few of the unusual, the unexpected and distinguished costumes which are to be seen in the Chéruit collection. The fur manteaux need a long discourse all their own, but happily the winter cold has not yet come, and there will be time to speak again of these wonderfully supple wraps for which the skins have been so carefully prepared and so cleverly fashioned that the wraps cling to the figure (who would ever have believed it?) like silk or velvet.

THE SECRET OF THE "GRANDE MAISON"

To this great art of costume making which is the special property of France, it is only fair to add credit for the very real and special scientific knowledge which seconds it and which in our day becomes more and more necessary to it. This it is which distinguishes the *Grande Maison* from the little tailor shop. That is the whole secret of Paris fashions.

One cannot help thinking of the manteaux of the middle ages and even of superb and sombre Spain, in seeing the manteau of marron taffeta just made by Poiret for Florence Walton. Weighted with marine blue inserts of rich design which narrow toward the top, this mantle is trimmed with brown beaver; the girdle of blue velvet adds a rich note to the costume. Also for Florence Walton is a manteau of vison lined with old-blue, which was made by Callot;



This sumptuous refuge from the rigours of winter is constructed on the lines that Paris now approves. It is of mustard yellow velvet with bands of gray fox and a girdle of gray silk cord; its fulness is loosely gathered



MODELS FROM DOUCET

This is what is revealed when the coat at the left is thrown aside. The lower part is of black satin, and the upper part is of black tulle with straw embroidery so delicate that it is like mere threads of jet

this manteau, on clinging lines, with wide sleeves and immense collar, is superb.

The conclusion from an examination of the new modes is that we are not coming back to the old slim waist predicted by certain fashion writers and couturiers. I believe, on the contrary, that we shall never have seen the waist less a slave to the corset, the step freer, or the bust less emphasized.

A LONG FAREWELL TO SLIM WAISTS

Pretty Madame LeTellier wears over her sports blouses great loose vests which are not held in by any girdle, no matter how loose. The young Marquise de Gaucourt wears great tunics of white lace over black underbodies, with the waist hardly indicated and not a bit tightened by the narrow ribbon girdle, which seems to be worn only to keep the light tissues from floating away. The Princess de Lucinge wore recently a long cloak of blue velvet with a little matching hat; this wrap had no girdle and no indication of a waist-line.

In the same way for the informal dinners—and there are no others at the present time—many gowns are cut on straight lines, whether in velvet or in heavy silk, and barely tightened at the waist by a cord girdle knotted after the fashion of Mélisande; this fashion is extremely graceful, for the movements of the body are thus free and harmonious.

I have already said many times that recent



(Left) The simple little bodice, the skirt narrowed to its otter band at the bottom, and the straight lines of this gown, are all of the latest mode—as is the flash of the coral belt amid the darkness of black muslin and black silk braid



(Right) These lines of simplicity are emphasized by the luxury of old-rose panne, old-gold embroidery, and bandings of white skunk fur; while the semifitted bodice, the slim skirt, and the tiny sleeves are the embodiments of smart sophistication

MODELS FROM D'EUILLLET



That Russian influences are at work in Paris is evidenced by this costume of marron plush and marron satin, the upper part of which suggests the Russian blouse and is effective with the narrow skirt



Not a futurist fancy, but a present-day Paris fact, is this coat of plaid, built on straight, cleverly blocked-in lines. Homespun in marron, beige, and black fashions both the coat and the smart scarf collar



It is not as simple as it seems—this coat of marron velvet and otter, with its odd trimming of fur loops at the bottom, its high loose collar, and the suave subtly fashioned straight silhouette of the day



JENNY



JENNY



BEER

The dinner gowns Paris is making are not as formal as they were before the war, but they are bright brave little things that consider it a concession to the enemy to appear anything but gay. This is of turquoise blue silk and gold and silver lamé tissue. The neck-line is framed in pink roses and tiny green leaves. The pantalon is of white mousseline



BEER

The long loose draperies of this black satin frock disclose an underdress of red velours de laine,—it's that touch of oriental warmth that Paris loves this year. The girdle, placed low on the hips, is embroidered in red, and there is red velours de laine on cuffs and revers

The coat "Gourbis" is of the smart brick red and a dark green velours de laine. It is in such all-enveloping wraps that the Parisienne steps into the taxi which has, by force of war, replaced her limousine

years have given back to woman the idea of beauty of the body. This has led her not only to sports but to rhythmic exercises; the waist, the hips, and the bust have become for her parts of a living body which ought to live and not be oppressed or atrophied; how, after having once learned that, could she ever, merely because she is a coquette, consent to hide the finest gifts of which she is possessed?

NEVER—WELL, HARDLY EVER

I am perhaps reckless in saying that she will never again consent to the tiny waist—who knows? A woman is caprice itself, and it is perfectly possible that next season may prove me totally mistaken. In any case, I hope that in expressing the wish that this may never happen, I may give a shade more life to these exquisite modes inspired by Greece and the Orient, the most beautiful fashions of all.

J. R. F.

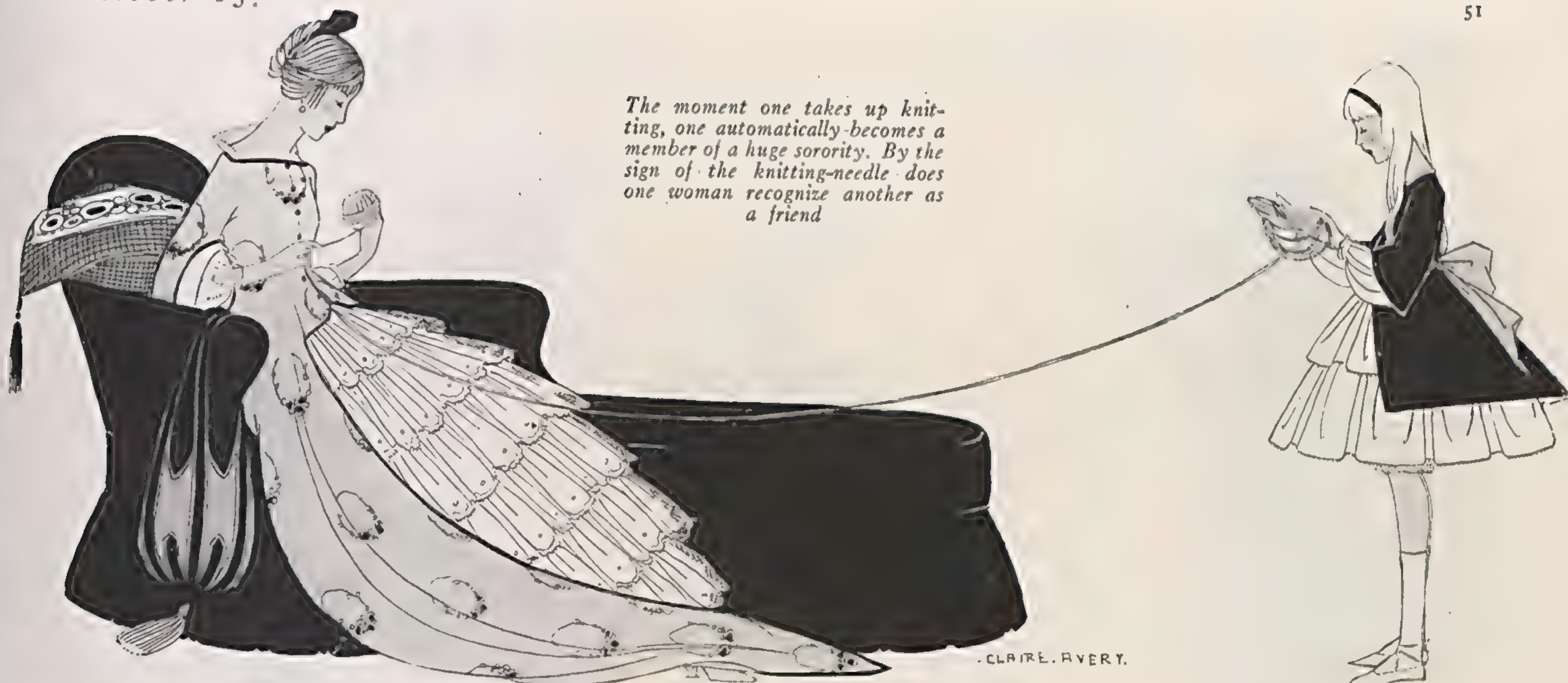


BEER

When the Parisienne takes off her coat, you just sit and wonder how it all happened anyway,—she looked sombre and demure enough with her wrap on. That's just it; when she wears a black satin wrap with this black satin skirt, you never suspect that the blouse is of orange coloured silk jersey, embroidered in black and trimmed with narrow skunk fur

Of her motor forlorn, the Parisienne wears inconspicuous little street costumes, costumes generally of some deep warm tone, like this one of marron velours de laine, fur-trimmed and embroidered very sparingly in light yellow on the hip ruffles

The moment one takes up knitting, one automatically becomes a member of a huge sorority. By the sign of the knitting-needle does one woman recognize another as a friend



EACH THOUGHT A PURL, EACH PURL A PRAYER

Knitting Has Become the National Sport; the Woman Who Does Not Knit Is Regarded As a Natural Phenomenon

By DOROTHY ROTHSCHILD PARKER



This Chinese blue and old-gold satin bag has an old-gold cord and tassel; \$15

YOU simply must knit, that's all there is to it. It's come to the point where, if you don't, you won't have any friends. The woman who does not knit is dismissed contemptuously as—well, all right, of course, if you care for that sort of life. If one ventures out without her knitting-bag, she is regarded as practically nude. We knit from the cold gray dawn to the dense black night; we knit between dances and between courses,—there is even a rumour that some enterprising manufacturer is evolving knitting-bags of rubber, for use in the bathtub. We knit all sorts and conditions of articles, for Coast Defence, for Home Defence, for self-defence. The woman who does not knit is just about as popular as if she were a German.

The moment one puts aside the sports of other days and takes up knitting, she automatically becomes a member of a huge sorority. By the sign of the knitting-needle does one woman recognize another as a friend. Knitting is the great leveller. The bitterest enmities are forgotten in discussing how many inches an average sailor ought to measure amidships. Women who have lured away each other's cooks—even women who have copied each other's hats—speak again over some vital matter of turning a heel. Strange women, of whose existence one has never heard so much as a rumour, corner one and ask the most personal questions about how many stitches one binds off for the neck. Friends presume on

their intimacy by probing deep into one's private methods of casting on, and the merest acquaintances strive to discover the intimate details of one's home life—how one joins the worsted. There is no privacy for a knitter; she can have no more secrets than an artist's model.

They speak a strange language, these knitters. To one who has but recently entered their charmed circle, it is sometimes extremely difficult to get the idiom. They speak of "purling" and "setting up" and "binding off" and all such strange operations. They tell strange stories of slipping stitches, of picking up stitches, of widening and narrowing and splicing. Technical terms fall as glibly from their lips as they do from those of a confirmed invalid. They count incessantly, and they lose count eternally.

There is no conversation



A knitting-bag of black taffeta is edged with purple fringe and embroidered in colour; \$16



Indian embroidery is mounted on a black velvet bag

among women any more,—not even a patronizing remark about the weather or an intelligent appreciation of the latest scandal. They utter only such broken fragments of speech as "Do I purl or knit here?", "Is four inches enough for a border?", "How many stitches do you cast on for a helmet?", "What do I do now?"

The literature of knitting is as unintelligible as its conversation. Gentle reader, have you ever tried to puzzle out the accomplishment of a knitted garment according to one of those books of directions? If you had, you would no longer be a gentle reader. You would be quite, quite wild. The talented author-esses of these books write them entirely in code, taking it for granted, in their noble large-spirited way, that the amateur knitter has previous—

(Continued on page 144)



(Left to right) Pink taffeta lines a cretonne bag, trimmed with Chinese tassels; \$12; in the bag are bone knitting-needles protected by gold balls; \$12; a white raffia bag painted in wistaria is lined to match; \$20; blue taffeta bag, \$9.50. The needles are protected by tiny silk pears; \$1.25

SMART FASHIONS for LIMITED INCOMES



Velvet or velveteen is the smartest of materials for the afternoon dress, and the correct lines are straight, slim, and long

Note—Vogue Pattern Service will cut to order a pattern of any of the gowns, dresses, or coats illustrated with this article and will give suggestions as to materials, trimmings, and other details, suiting them to the particular type of woman. This will be done at the regular Vogue charge for cut-to-order patterns,—that is \$3 for any pattern in size 36 inches bust measure or \$5 for sizes 38, 40, 42, or 44 inches bust measure. The latter price includes both a flat and a pinned pattern. Address: Vogue Pattern Service, 19 West Forty-fourth Street, New York. Vogue will also, upon request, furnish the names and addresses of tailors or dressmakers who will make these clothes to order for the prices specified



Lace is still in excellent repute with the mode, especially black lace over a yellow or flesh pink foundation. Black velvet composes the bodice



One of the smartest coverings for the one-piece dress is a top-coat of chenille in dark gray and without a vestige of fur in its whole make-up. The back is loose

Silver gauze and all the shimmering stuffs woven of coloured and metal threads are extremely smart for the evening frocks of the younger set

THE new fabrics of the season are so smart and so lovely that they suggest inevitably prosperous happy times. They are anything but warlike. The textures are soft and rich, and the colours are dark and in sober tones. Especially is this true in the clothes for daytime wear. The colours which are most in evidence in the winter fabrics are taupe, blue gray, brown, and certain shades of tan; an orange tan is the tone of the most popular of all the tans. Then there is a new shade of copper or rust colour, that is quite conservative enough to be fashionable and promises to be very smart.

WOOL MATERIALS ARE SOFT FINISHED

The first materials of all in wool are velours de laine and duvetyn, and there are many beautiful wool stuffs with a soft gloveskin finish; these are used in tailored suits and street dresses, while a wonderfully soft material, called chenille cloth, very much like a long-haired velours, is used for motor and top-coats. These materials have heretofore been considered quite impractical, but this season the manufacturers have carefully considered the wool and dyes used and have succeeded in making these wool fabrics durable without spoiling the effect. It is true that these wool stuffs are more expensive this year, but the woman of limited means need have no fear that they will be lacking in durability.



They have succeeded this season in making monkey fur wonderfully smart, and one of its smartest forms is this "melon" cape lined with peacock blue duvetyn



When she is hostess in her own home, a woman may indulge in this colourful evening frock

Wools are soft finished. Shoe-top gray reindeer cloth is an excellent choice for this tailored suit



The opera gown may indulge to the full in silver brocade, tulle frills, and enhancing gold and colour

Taffeta is a material that adapts itself to every age. This quaintly puffed model is equally adaptable

For the suit in the sketch at the top of this page, second from the left, a shoe-top gray or a gray taupe reindeer cloth is used, and the long straight box-coat is loosely pleated across the back; at the front, this coat buttons from chin to bottom, and there are patch pockets at either side. The skirt is a very new and original model; from a softly crushed belt, it hangs straight and long in four wide box pleats of even width. Such a design may be had made to measure by a reliable tailor for \$100.

A top-coat of chenille cloth in a slate gray, without the slightest suggestion of fur trimming, is one of the smartest coverings for the one-piece dress. A model of this sort is sketched at the lower left on the opposite page. This coat falls to just below the knees; it is belted across the front and has a loose back. The collar is a short circular cape that buttons close up to the neck. This coat may be purchased, made to measure in chenille cloth and lined with a soft printed silk, for \$90.

The woman of limited means will find it, as a rule, a wise plan to have separate furs rather than fur trimmings on the top-coat or suit. But if she prefers to have fur collar and cuffs on the coat, suit, or on any of the frocks illustrated, she may do so at a small extra charge.

VELVET FOR AFTERNOON WEAR

Velvet or velveteen is the smartest material one can use for an afternoon dress, and it is quite interesting to note that most of the fashionable dressmakers limit the use of chiffon velvet to the evening gowns, both informal and formal. The afternoon frock sketched at the upper left on the opposite page makes successful use of velvet checked in cords of the velvet itself. Straight and slim is this frock, with a tight bodice and a long, almost tight, skirt,—these are the correct lines of the season, and they are indeed smart. This dress buttons at the front of the bodice with round velvet buttons and has a high standing collar of skunk fur and cuffs made of narrow bands of the same fur. This model would be excellent in venetienne velvet in rose taupe or in a shade of green so dark that it looks like black in certain lights. Such a dress may be had copied to measure at \$90 without the fur or at \$100 with the fur.

Many of the loveliest of one-piece frocks are

Many of the most successful one-piece frocks are of velours de laine or duvetyn and depend upon wool stitching for their trimming. The effect is unusual and easily attained



The best of evening wraps possesses all the good qualities of both coat and cape. Velvet, fur, and a lining of satin or silver tissue are the ingredients in the making of this model

made up in wool, velours or duvetyn, embroidered in wool for trimming. The frock at the top of this page, in the middle, is shown in winter rose buckskin cloth—a soft velours de laine—and is made in a very new design. From a high round neck, it buttons all the way down the back to a rather exaggeratedly low waistline. The neck and waist are outlined in heavy stitching in old-blue wool. The skirt is delicately embroidered in the old-blue wool and a narrow strip of wool cloth in old-blue hems the skirt and is used as a band at one side. The effect is unusual and new. This model will be copied in different combinations to order for \$100. It would also be very smart in duvetyn.

TAFFETA, THE FABRIC OF ALL AGES

Taffeta silk is quite as youthful a material as one can find, yet, on the other hand, in the darker shades it is suitable for the older women; when made up in a design such as is shown in the sketch at the upper right on this page, this material will appeal to women of widely different ages. The puffy drapery at one side suggests the bustle, and the sleeves puff at the top, giving a quaint air to the gown. This model, which will be made to measure, is shown in a charming combination of brown taffeta and bronze tinsel gauze. The tinsel gauze is used for the underskirt and underbodice. Made to measure, it is priced at \$110.

At the lower right on the opposite page is a fur cape of monkey fur, a shaggy garment that vaguely suggests Hawaiian modes. It is of melon shape and has the new narrow shoulder and perfectly round collar. It is lined with peacock blue duvetyn. The price is \$220. Under it is worn a simple one-piece frock of black Georgette satin with gilet and undersleeves of pale gray organdy which may also be had made to measure at \$135.

Lace has been fashionable now since early last spring, but black lace is used in some of the loveliest informal dinner and evening gowns for winter. Black chantilly lace or other black lace over pale yellow or flesh colour is particularly smart. The afternoon costume at the upper right on the opposite page has a skirt of fine black lace over an underslip of flesh satin and black chiffon. There are three touches of fur in brief

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THE WOMAN WHO DOESN'T KNOW THE ADVANTAGES OF THE TWO-PIECE SUIT HAS A LOT OF INTERESTING THINGS TO LEARN

MODELS FROM BERGDORF AND GOODMAN



The frock part of a two-piece street suit of golden brown velvet and chiffon is elaborately embroidered in brown silk



This is really a tunic dress, although it resembles a suit and is almost as warm as a winter costume. It is of brown velvet; the tunic slips on over the head and fastens with gold buttons and gold cord. The underslip is banded with kolinsky to match the collar and cuffs; designed by Jenny



Worn with the frock opposite is a short coat of brown velvet, with collar and cuffs of kolinsky; notice the skirt and tunic



This black velveteen frock with its underskirt of cherry red duvetyn is worn with the coat opposite



The short coat is of seal, with a vest and cuffs of weasel; with it is worn the black velveteen frock

BEFORE the woman of limited income buys her winter street costumes, she simply must know what a two-piece suit will do for her. A suit of this sort consists of a one-piece dress and a short coat to be worn with it, and many and varied are its uses. The gown part of the suit may be quite elaborate and still look smart on the street when worn with the coat—that's where the dual personality of the suit comes in. One may shop and walk in a suit like this, and then, when one lunches at Sherry's or the Ritz, the coat is slipped off and the gown underneath is equal to the occasion. Sometimes two-piece suits are really three-piece suits and consist of a coat and skirt and a blouse of chiffon or Georgette crêpe to match, but this is really not as lovely as a complete frock under the coat.

NEW CLOTHES FOR OLD

Clever Care Rejuvenates the Inhabitants of the Wardrobe, and Makes Each One Fit for Fresh Conquests

"CLOTHES, my dear! why, I have nothing left to wear but these rags; and if it were not for Eugénie, with her magical stroke of the iron here and there, which seems to restore a frock at once, I should have to stay in bed until I sailed. And then, there are all my French shoes; why, she can make the old ones, even, look like new in five minutes; so you can take away my character, anything, in fact, except Eugénie."

These laughing words, spoken by a friend amid the confusion of packing, made me realize afresh the truth of the saying that it is only the rich who can really economize. To begin with, they have a greater choice; then they can take the most propitious moments in which to shop—one always bumps into a duchess in the fascinating London sales—and, most important of all, they can have expert and scientific care given to their clothes. This latter point is the whole secret of the well-dressed woman and, aside from the good taste which a perfectly cared-for appearance expresses, the saving in the wearing quality of the clothes is really almost beyond belief.

THE REST CURE FOR CLOTHES

The well-dressed woman always has a sufficient number of each article of apparel in her wardrobe to give her garments time to rest. That panacea for all ills, rest, will take the lines or wrinkles out of clothes, just as it will out of the face. Therefore, after Madame has removed her gown, it is carefully brushed, but not with too stiff a brush; shaken, repaired, and placed on well-padded hangers in well-

aired cupboards. These the careful housemaid keeps immaculate, carefully removing all dust each week and giving an occasional application of turpentine and cedar oil to the corners.

The shoes must be cleaned and treed before being put away; hats are brushed and, if trimmed with anything perishable, such as tulle, chiffon, feathers, or flowers, held over the steaming kettle for just the right number of moments; a process which seems to refresh a hat at once, provided that it is thoroughly dried by being hung on a little padded hat hook. These are placed on the wall of the cupboard and so arranged that the hats do not touch each other.

Now furs are shaken and soft linen is used to wipe off the part that touches the neck. Then



Madame, instead of throwing it after the bride, may wear it to the wedding—so transforming is the care which may be given to an old slipper



The gowns and lingerie will be preserved, instead of jammed, if the packing be expert



It is better than new, because Madame's pocket-book is not depleted, and she enjoys a delightful surprise. And Madame's maid,—whose implements were the iron, a cleaning-fluid, and tissue-paper padding—enjoys all the sensations of an artist who has achieved a chef d'œuvre

they are placed in the cedar cupboard, a convenience which is finding its way into most modern houses, and which entails but a small additional expense and is conducive to much comfort. Such a cupboard is fitted with poles and hangers, as furs should never touch each other or anything else. On a panel in the wall are screwed large wooden pegs on which to hang the muffs, which is the only way to prevent the flattening of the fur and the spoiling of their form.

A HOUSE FROCK SAVES OTHERS

The clever woman, in planning her wardrobe, no matter how simple it is to be, arranges for a house frock as a necessary and important asset. With all the artistic designs now to be obtained, it is often possible to contrive, from pieces of material one already possesses, a frock which has all the comfort of the tea-gown and yet has enough dignity to be worn in receiving one's friends or at an informal little dinner. Above all else, however, such a frock rests one's more formal costumes.

While Madame is at leisure in her pretty house dress, Eugénie steams the gowns that need it and presses others. The guimpes of all the thin frocks are made adjustable so that they can be taken out, washed, and snapped in again. These guimpes should be made of the best net or lace, as only good material will stand constant cleaning and pressing. When the upper part of the gown is of thin material, as in afternoon or evening gowns, Eugénie tacks in a narrow silk ribbon at the waist-line in the form of two loops; this is used in hanging the frock so that the shoulders do not have to bear its weight. Another detail of care is to stuff the sleeves with tissue-paper, or pads which are like long sachets may be used to hold the elbows in shape, and to remove the wrinkles that form there. The gold and silver on a gown should always be covered with dark blue tissue-paper, for the same reason that the orderly thus covers his captain's gold bullion—to prevent it from tarnishing. And the light blue tissue-paper, over and between laces, will prevent them from getting yellow.

When it comes to the lingerie, the iron gives both first and last aid; even the stays have their occasional pressing with a warm, not hot, iron. Carefully, with the point of the iron, Eugénie follows each bone, removing the wrinkles; and this, with a little rest, restores the stays to their original form. Indeed, with implements with

(Continued on page 137)

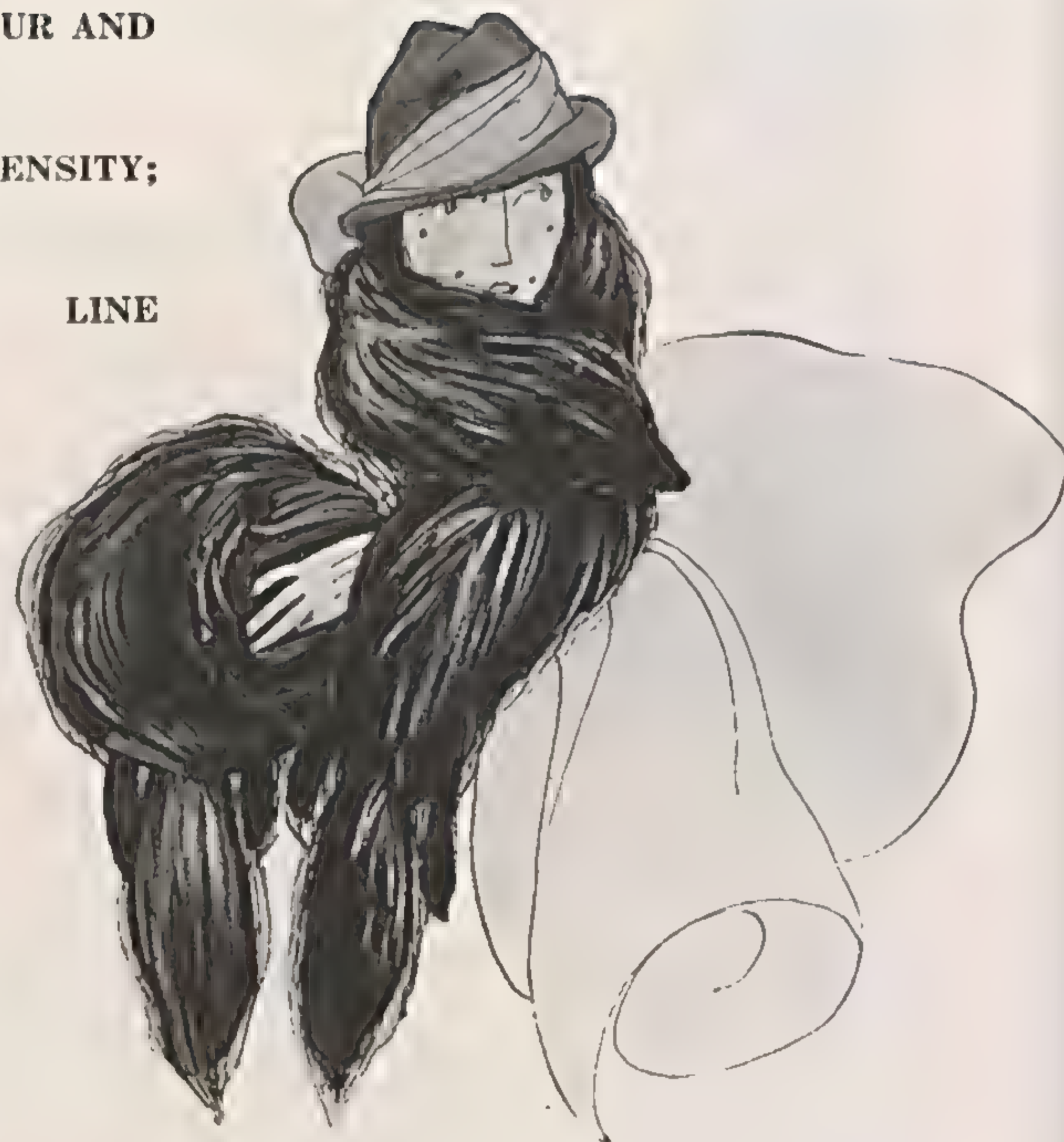
HATS FAVOUR COMBINATIONS OF COLOUR AND

MATERIAL; FURS HAVE A LIKE PROPENSITY;

BOTH PUT THEIR FAITH IN LINE



Maria Guy gave this brown velvet tam-o'-shanter crown temperament—it may either stand aloof from the drooping brim or allow itself to be crushed. The coatee of nutria and muskrat was just saved from being a cape by having its side sections belted and the loose ends fastened back into sleeves. It has unusual slits of pockets and a black bone hook buckle

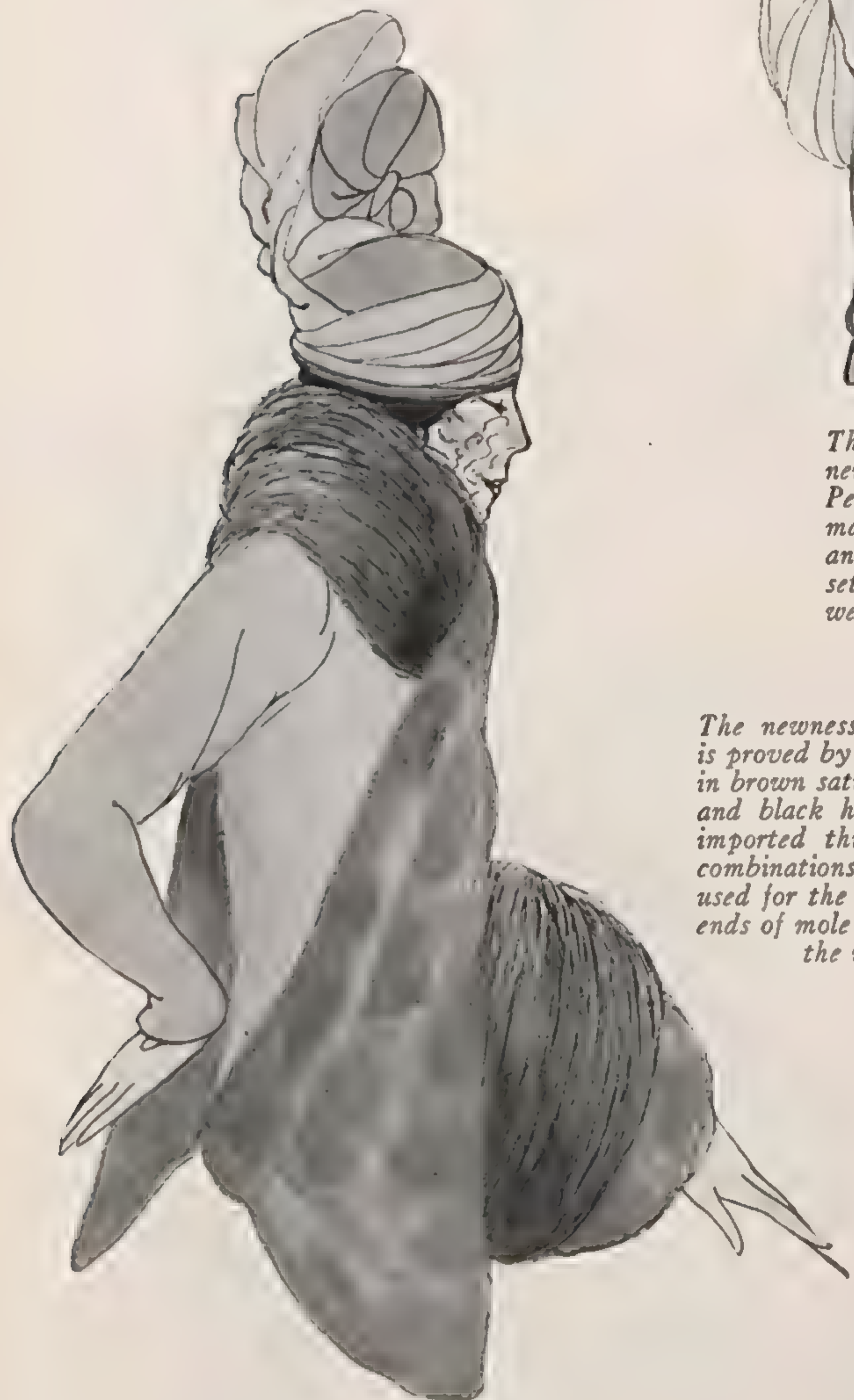


HATS FROM MAC VEADY
FURS FROM CHARVET



This Reboux turban has an effect very new in Paris to-day—that of the heavy Persian head-dress. Its navy blue and magenta velvet would delight the soul of any rajah. Brown crêpe de Chine lines a set of Hudson seal and dangles in heavily weighted loops from a muff of novel shape

The newness of this black taffeta turban is proved by the way Maria Guy draped it in brown satin and mingled loops of brown and black high in the back. The lately imported things are showing queer dark combinations. Gray fox and moleskin are used for the scarf and muff; the long stole ends of mole may be tied or crossed to suit the wearer or the weather



Clusters of gray and purple ostrich, uncurled, nestle insinuatingly around the crown of a black satin mushroom hat from Maria Guy. To show their serious intentions, they have bound themselves with a narrow ribbon tied in a bow at the back. The gray squirrel cape, crêpe de Chine lined, has the desired narrow shoulders and deep collar. The bag-like muff may hold a purse in its opening at the top



THE INCOMPLETE LETTER-WRITER

"HONoured Parents" was the way our grandmothers in pantalettes began it. "Dear dad and mother" is what our Mabels and Bobbies say. It has changed in outer seeming but not a bit in essence, that traditional, inevitable, tragic Sunday-letter-home. How we ourselves once suffered composing it! Is it to be forever with us? Must our Bobbies continue to write it to us? And will Bobby's Bobby write it to him? And so on to the end of all Bobbydom?

One fancies one's uttermost descendant saying to the Angel Gabriel, "Just a moment, please. I have to finish my Sunday letter home." And the angel would wait. Which brings us to the initial trouble with the deplored institution,—its holiness.

In a finishing-school we once knew well, the young ladies' diversions on the Sabbath consisted solely of non-secular reading and letters home. Obviously, to write a long beautifully penned letter home was considered a painful character-developing task from which no right-minded daughter could possibly extract a vestige of pleasure. That was the way it worked, too. All the straight-haired conscientious young ladies twined their blue-stockinged legs round their chair rungs every Sunday afternoon at four and fell to with a will, producing by tea time neat piles of the school's best envelopes addressed with perfect spacing to father, mother, older sister,—and even to Aunt Caroline. The higher spirited contingent, of course, kicked against the pricks, ruined several monogrammed sheets of paper with ink blots and a revolutionary tear or two, and at last achieved a literary gem, something after this order: (in a business office it would be referred to as "Form letter A").

Dear dad and mother,

I should have answered your letter earlier in

If Some One Would Start a Course in How to Be Human, Though a Parent, the Sunday Afternoon Letter Would Lose Its Horror



the week, but we have been terribly busy the last few days preparing for a couple of quizzes and trying to keep up with our regular work.

So glad the new car is satisfactory. Why don't you come up this way with it soon?

The weather has been perfectly horrid lately. It makes us all feel sort of blue. Queenie's mother brought Queenie some lovely clothes last Sunday,—lots of that new crinkly silk lingerie

that is all the rage in Paris now and wears so well.

My allowance this month simply doesn't seem to have made any impression on my needs. Perhaps I ought to have a little larger one, for when one can simply never keep within an allowance it is apt to discourage one, don't you think?

Loads of love, from

MABELLE.

Teachers, with their well-meant but unfortunate way of suggesting that parent-writing is a holy duty, have certainly done their bit toward converting the incoherent tenderness of babyhood and childhood into the great cold gulf of mutual reserve that stands fixed between so many parents and children of to-day.

But the teachers could never have created this gulf if the parents had been busy over on their side filling it up with understanding and encouragement and humour and chumminess. Why is writing to one's parents so grim and awful an undertaking, while writing to one's chum is always a delicious exciting adventure? For one thing, one can write to one's chum with pencil and out of reach of the dictionary when the spirit moves one. One can write confidentially, without visions of the epistles being handed around the family circle; foolishly and at random, without fear of its being preserved for future reference. With one's chum one is what one is, and if she doesn't

like it she can get another chum. With one's parents one feels the eternal obligation of living either down or up to their ideal of their child. Half the parents think that their children know nothing; the other half that they know everything. When Mabelle tells them of her "B" average, the first sort responds, with clumsy jocularity, "We never thought it was in you";

(Continued on page 150)

A S S E E N b y H I M

THERE are certain social rules which have seemed to be absolutely ironclad but which have admitted of exceptions, then variations, and finally have evolved into wholly new customs. I have received many queries as to the employment of expressions, titles, prefixes, and other such details which have crept gradually into the usages of good society. Are these correct? What basis is there for them? I have often wanted to compile a list of provincialisms and provincial customs which New York, the one cosmopolitan centre, has, bit by bit, adopted. For years our social code, with some slight differences, was framed upon that prevalent in England. But of late we have admitted, and perhaps with reason, customs collected from all over these United States. The continental etiquette has never appealed to us and is still exotic.

SHALL WE SAY "ATTENDANTS"?

One query may be made the subject of a dissertation. I have been asked how a writer in a magazine of fashion would describe the feminine contingent of the bridal cortège of

Americans Are Developing Their Own Code With Regard to Wedding Customs and Names, And Military Orders React Upon Civilians

to-day. When a bride has chosen married women, as well as single, to accompany her to the altar, should these collectively be called "bridesmaids" or "attendants"? The latter word is aggressively provincial and is in current use in all the smaller communities, north, south, east, and west. But what are you going to do? Married women can never be bridesmaids and to class them as such is an absurdity. Cannot we invent a word? I will make this open confession: ever since the custom of selecting married women to act as bridesmaids—a custom first introduced in New York in the late nineties—I have, when consulted editorially, waged war on the expression "attendants." But at last, for the sake of absolute correctness and in lieu of a smarter word, I have to give in for the present. The English rule will not apply, though it does allow a grudging exception: "The

best man should be a bachelor, although a married man could act in this capacity." This exception, however, became a frequent one, and married men in England were as often selected for best men as were bachelors. The custom was introduced in New York society as late as 1887, and it made quite a sensation.

I forget who it was that first included married women in the bridal cortège, but it was at some wedding of people comparatively new to New York that there appeared a matron-of-honour—a most extraordinary expression. Then followed the mixing of married and unmarried women among the "attendants," until now the custom is general and accepted everywhere, and it is quite old enough to suggest that it had a provincial origin. There is no English rule to guide us, for the reason that only unmarried women attend a bride in England and that a widow or divorced woman is unattended. In fact, the expression, "maid-of-honour," as well as "matron-of-honour," is pure American. Over there this personage is always an unmarried woman and is usually the sister of the bride or, in default of such a relative, the sister of the

(Continued on page 148)



BARONESS HENRI DE ROTHSCHILD AND MISS ELSIE DE WOLFE

Ever since her arrival in France early last June, Miss Elsie de Wolfe has been working in the Ambrine Hospital at Compiègne, under the direction of Doctor Barthe de Sandfort and Doctor Henri de Rothschild. This hospital has accomplished miraculous cures for those who have been burned at the front. Miss de Wolfe is one of a small band of nurses who attend to the comforts of the wounded. When she has her one free day every fortnight, Miss de Wolfe usually spends it at her country home, the Villa Trianon, at Versailles

TWO GREAT ALLIES: NATURE AND CIVILIZATION

The Cultured and the Natural Are in No Wise

Opposed ; Culture Makes the Best of Both

Nature and Civilization ; the Thoroughbred

Is He Who Can Endure What the Herd Cannot

WE speak of the tilling of the soil and of the training of our own personal powers, indifferently, in the same terms: Culture and Cultivation. And indeed it matters nothing which sense of the words is a metaphor derived from the other; for the idea and the ideal in both cases is the same. The thought goes back to an original sense of habitation, as taking for granted that a man will care for and improve that living environment in which he dwells, whether of nature or of human nature. And at this time, when much has happened to remind us of man's management of the green earth, and we are all by way of being gardeners for a season, there is the better opportunity to remember all that cultivation means.

WE who have dwelt contentedly enough among the city stones during the winter period of cold and death, begin, when the new summer is born again and the sun warms and lingers, to long for a return to the out-of-doors; precisely as an artificial civilization reacts toward some sort of spiritual return to nature. We go into the country if we can. But the country does not commonly mean for us the forest or the desert or the wilderness. These have their own violent and virgin beauty; but we need not all be hermits or pioneers. Neither do we care greatly for the opposite extreme of the park and the hothouse and the formal suburb, a mere imprisoned oasis of live earth amid the dust and taint of town. The ideal for most of us is a countryside neither wholly wild nor tame: a place of lawns and gardens and great trees, of smooth roads and tended hedges and houses neither rude nor remote, and still beautifully alone; of river and wood and field and meadow, green under a broad blue sweep of sky to a horizon of hills or of the sea; a place at once wholly natural and wholly civilized, free earth and open air nowise distorted nor defiled by human use, yet whose whole quality owns the care of man.

AND observe, all this is not a compromise. It is no product of a natural fertility too weak to run wild, restrained or thwarted from its bent, nor of a human mastery that forbears or fails to work out the full measure of its

will. It is nature and humanity, each in full force and the stronger for working together: the land after its kind brings forth more beauty and abundance by reason of the elimination of its wild waste and the development of its vitality; and they who live upon the land come, by guarding and guiding nature at her work, by clearing the way for her energy and choosing the best for her to do, into possession of beauty beyond their possible imagining and a profusion utterly outside of any power of theirs. We talk lightly of making two blades of grass grow where one grew before; and truly, given that first blade, we can at will have two or two million. But without the seed, what should we do for one? The wonder is that we can direct the miracle of creation. And that is what we mean by Culture.

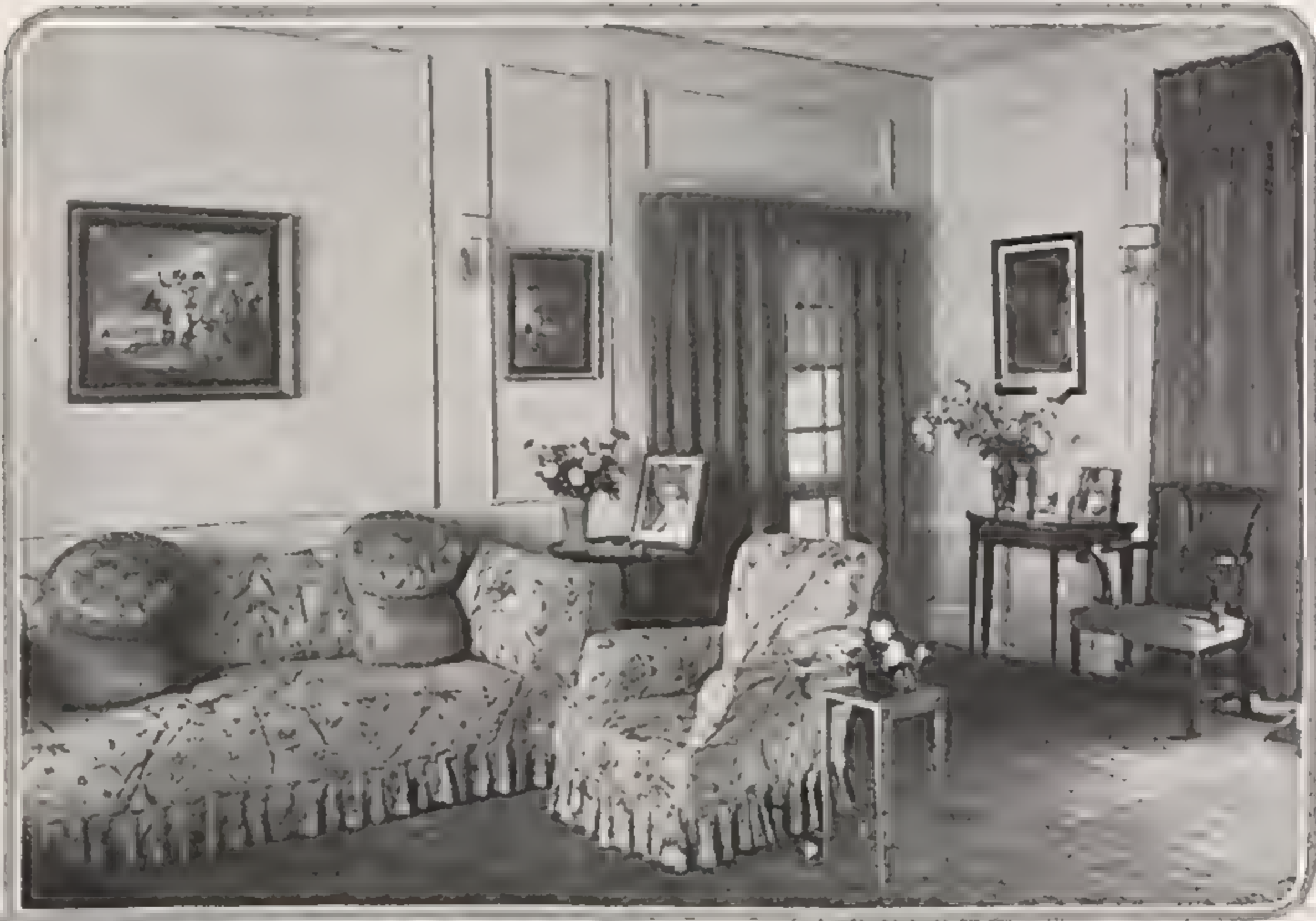
SO it is well to remember the cultivation of the earth when thinking of the culture of ourselves; and to remember, furthermore, that to cultivate truly either nature or human nature is one thing and the same. There is a silly trick of speaking of the cultured and the natural as if they were somehow in opposition, as if culture were something effete or sterile, as if nature were strongest at random. Of course, if this be so, then we had better been savages, and all that civilization which has been the work of man for many thousand years is the reverse of progress. The truth is that nature and civilization are no more at odds than the wind and the rudder; and culture makes the best of both. Bernard Shaw says that he who can, does; and he who cannot, teaches. That is quite true; but it is not the cynicism for which he meant it. He who can does far more than he could do untaught; and he who cannot, teaches another to do more than he. Judge culture, therefore, in measure of its greater strength. The field which only grows fewest weeds is but a desert. The thoroughbred man or beast is he that can do or endure that which the herd cannot. Wherein he is anywise weaker or frailer or more impotent, so far and in that respect he is merely degenerate. Body or mind of man or green thing growing in the ground, it is all one: that only is cultured which improves. And by their fruits ye shall know them; thus it was truly said, long ago.



BY COOPERATION OF CLIENT AND DECORATOR



It is the chintz that furnishes the colour scheme of this morning-room. Its cream ground determines cream walls, and its turquoise blue, mauve, and pink run through the room



In the living-room, the dominant note is mulberry, but any suggestion of soberness is counteracted by gold and sapphire blue in the chintz cushions, and blue green furniture



(Above) The dining-room proves that a room may be held together merely by colour in decoration

(Below) The davenport beside the living-room fireplace combines gold and mulberry in its upholstery

RECENT seasons have witnessed an amazing increase in interest in country house building, until now it has become almost the exception when a city residence has not its complement of a country place, at which the owners often pass more months of the year than are spent in the city home. It is notable, also, that we have learned much from England of the wisdom of keeping these country places simple, livable, and wide open to sun and air. The newest building material, concrete or stucco, lends itself admirably to this use, and, rightly used, meets all the requirements of both utility and picturesqueness.

Such a house as this is the recently completed summer residence of Mrs. Fred-

erick Martin Davies at Southampton, Long Island, views of which appear on this and the opposite page. Built of cream stucco, long and low and very simple in plan, this house completes its color scheme by a blue green roof and blue green shutters and will later be covered by climbing vines growing over the lattice already prepared for them. The main house opens by three wide doors on the terrace, and the right wing, on the main floor, is an open loggia.

Within the house, the decoration has been carried out in a tone admirably in keeping with the character of a country house. The work of Mrs. Emott Buel, a decorator who makes a special point

(Continued on page 150)





The house recently built at Southampton for Mrs. Frederick Martin Davies follows the wise trend of modern country architecture and is simple, livable, and wide open to sun and air. It is of cream stucco, with blue green roof and shutters



(Below) In the morning-room, as throughout the house, the walls have been given a simple and excellent finish by narrow mouldings which divide them into well-proportioned panels. They are then painted a soft neutral tone and form admirable backgrounds for the carefully hung prints, hung with due regard to the paneling

(Left) It is a theory of this decorator that there may be no half-way measures with lighting fixtures. Either they must be of a beauty to warrant decided prominence, or they must be as simple and inconspicuous as possible. Those by this fireplace are toned to harmonize with the wall and fitted with the simplest of shades



THE SERENITY OF UNPRETENTIOUS COM-

FORT MARKS THE HOME OF MR. HAROLD

J. COOLIDGE AT ASQUAM LAKE, N. H.



(Left) That simplicity which befits a country home is the secret of the quaint charm of this dining-room. An exceptionally harmonious room is this, keeping well to its keynote of old-time serenity. The bare tiled floor, the wide fireplace, the straight-hanging curtains of pink-flowered blue-green chintz, and the painted rush-bottom chairs are all of the same satisfying colonial vintage

(Below) The intimate relation between house and garden is among the most delightful features of this country place. The stucco house, well-overgrown with vines, seems an integral part of the garden sheltered between its wide wings, and this effect is heightened by the vine-grown rustic trellis on either side of the flagged path which leads to the entrance

M. E. Hewitt





M. E. Hewitt



In spring, these stone steps lead upward between glorious masses of rhododendron bloom. When summer comes and the rhododendrons have become only a mass of shining leaves, their rich dark green forms the ideal background for glowing tiger lilies which line the borders of the path

(Right, above) It is strange that, while the accidental growths of willow about the New England country add so greatly to the beauty of the landscape, it is seldom that willows are used in such intentionally ornamental form as this. Here they border a long flagged walk and form a sea of feathery beauty from the blossoming of the first catkins of spring

THE ROCKS OF NEW ENGLAND

ARE PUT TO PICTURESQUE

USE IN JUDGE WILLIAM H.

MOORE'S GARDEN AT PRIDE'S

CROSSING IN MASSACHUSETTS



The boulders which strew New England soil are skilfully used to lend wildness and romance to this corner of the garden. In contrast with the rugged grayness of the stones, pink and white water-lilies bloom in the shadowy pool. A flagged path leads around the end of this pool to a rock garden beyond, overgrown with ferns and brilliant flowers



Miss Jeanne Cochran's dance, "Petals," and also the songs she sang, were among the delightful features of the programme arranged by her mother, Mrs. Gifford A. Cochran, at Newport



Miss Barbara Sands, the daughter of Mrs. Winthrop Sands, and the granddaughter of Mrs. William K. Vanderbilt, senior, fittingly represented France. Since the beginning of the war, Mrs. Vanderbilt has been active in French relief work, and is now at her Neuilly hospital

Master Alexander Cushing was an extremely persuasive peacemaker in the masque, which was part of the entertainment given by these Newport children. The lovely setting furnished by "Wabun," the summer home of Mrs. Ogden L. Mills, junior, lent its aid to this deserving charity



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Master McClure M. Howland represented the Army; Master Winthrop Sands, the young son of Mrs. Winthrop Sands, represented the Navy

(Left) Miss Laura Biddle, the daughter of Mr. Craig Biddle of Philadelphia, represented the United States. Her parents have spent the summer at their Newport villa

(Right) Master Gifford A. Cochran, junior, is a gifted pianist. He not only represented Uncle Sam, but also played several piano selections



THESE CHILDREN TOOK
PART IN A FÊTE GIVEN
AT NEWPORT FOR THE
BENEFIT OF THE ALLIES



Kazanlian



Curtis Bell

Miss Madeleine M. Carey, daughter of Mr. Frederic Foster Carey, was married at Saint Mary's Church, Tuxedo, to Mr. Charles Reed, son of Mrs. Charles Reed of Great Barrington, Massachusetts. The ceremony was performed by the Reverend Robert S. W. Wood. Miss Helen J. Reed, sister of the groom, was the only bridesmaid, while Miss Claire Dinsmore, cousin of the bride, was flower girl. The bride's gown was of white satin trimmed with point lace, and the exquisite veil was of point lace to match the gown. The groom is a lieutenant in the Reserve Corps of the United States army, and the marriage was hastened on account of the war.

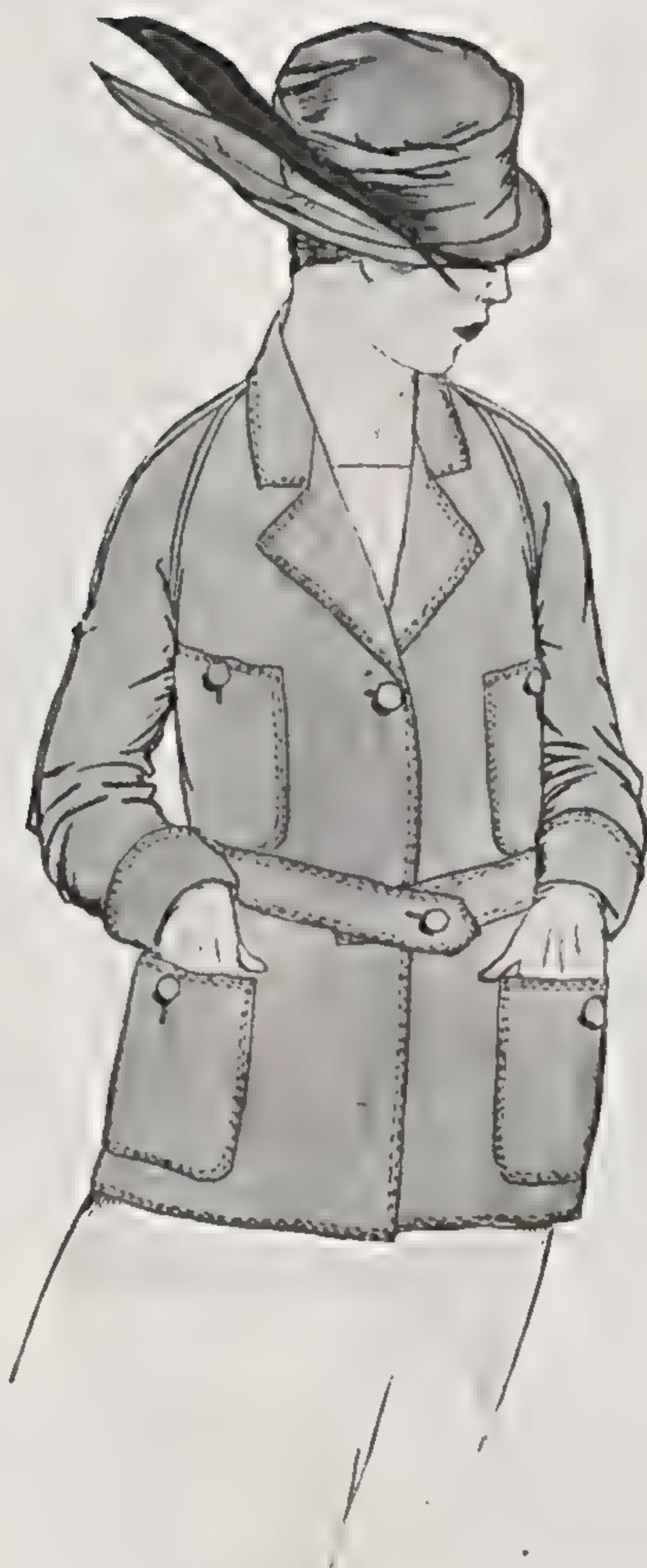
(Right) Miss Isabel S. Yeomans, daughter of Mr. George Dallas Yeomans, at Christ Church, Plymouth, Massachusetts, became the bride of Lieutenant George Platt Brett, junior, U. S. R., son of Mr. George Platt Brett. She wore a gown of white satin, over which was draped white net embroidered in pearls. Her veil, banded beneath her chin with tulle and caught at either side by a cluster of orange blossoms, had an almost medieval effect, with which her stiff bouquet of lilies-of-the-valley and maiden hair fern was in harmony. The ushers were all members of Squadron A, National Guard of New York, and the bride and her twelve attendants entered and left the church beneath crossed swords.



Campbell Studios

Miss Vera Cravath, daughter of Mr. Paul D. Cravath, was married at Saint John's Church at Lattington, Long Island, to Lieutenant James Satterthwaite Larkin, U. S. A., son of Mr. Adrian H. Larkin. The duchess and point lace on the bride's gown was worn by her mother on her wedding day. Miss Mary Evelyn Scott was Miss Cravath's maid of honour, and the attendants were Miss Elizabeth L. Kirlin, Miss Sarah E. Larkin, the bridegroom's sister, Miss Frederika Peterson, Miss Olive A. Tripp, Miss Gertrude N. Wellington, and Mrs. John M. P. Thatcher. The reception was at the home of the bride's parents at Veraton, Locust Valley, Long Island.

BRIDES WHOSE HUSBANDS
ARE LIEUTENANTS AND
WHOSE WEDDINGS WERE
IN THE PATRIOTIC
SPIRIT OF THE TIMES



When you begin to feel that unmistakable autumn "snap" in the air, and morning walks get brisker because of the cold, a suede coat is more to be relied upon than a sweater. And besides, there's something very swagger about a little norfolk jacket like this,—it has the true sportswoman air. It comes in all those nice woodsy shades of gray, green, and tan. The hat is of suede to match the coat, and two suede-faced quills trim it; hat from Peggy Hoyt

MODELS FROM KNOX



You will remember that at Palm Beach last winter, and Newport this summer, polo coats of a particularly warm and soft toned tan camel's hair were very smart. It certainly looks as if they were going to keep on being so. There are two great patch pockets like the one that you can see, the belt goes all the way around, and the large buttons are deep tan coloured bone. The hat shown here is of beige felt with a soft high crown adorned with a purple grosgrain ribbon thrust through a purple grosgrain buckle



Every sportswoman will tell you that the backbone of the sports wardrobe is a simple skirt and a well-cut shirt to wear with it. The shirt is in heavy sports silk, well tailored at the seams and buttoned with white pearl. A Windsor tie is exactly the thing for it. The skirt is a combination of peacock blue and sand coloured duvetyn, pleated with four deep pleats across the front and back and with two loose panel pockets over the hips. The black hatter's plush sailor has a severe trimming of peacock and black ostrich

(Left) When you have a graceful looking cape between you and the gloom of a rainy day, it's really a great comfort. And these capes have a decidedly unrainy day air; they are made of rubberized satin or velvet and come in lovely shades of blue, purple, or gray. The cape is unlined, but quite warm, and it fastens with bone buttons. The military turban is made of cleverly put together bits of rubberized satin or velvet in all black or gray or tan and black

WITH THE AUTUMN WEATHER COMES A

RENEWED ZEST FOR OUTDOOR LIFE

SPORTS CLOTHES REQUIRE PARTICULAR

DISCRIMINATION AS TO MATERIAL

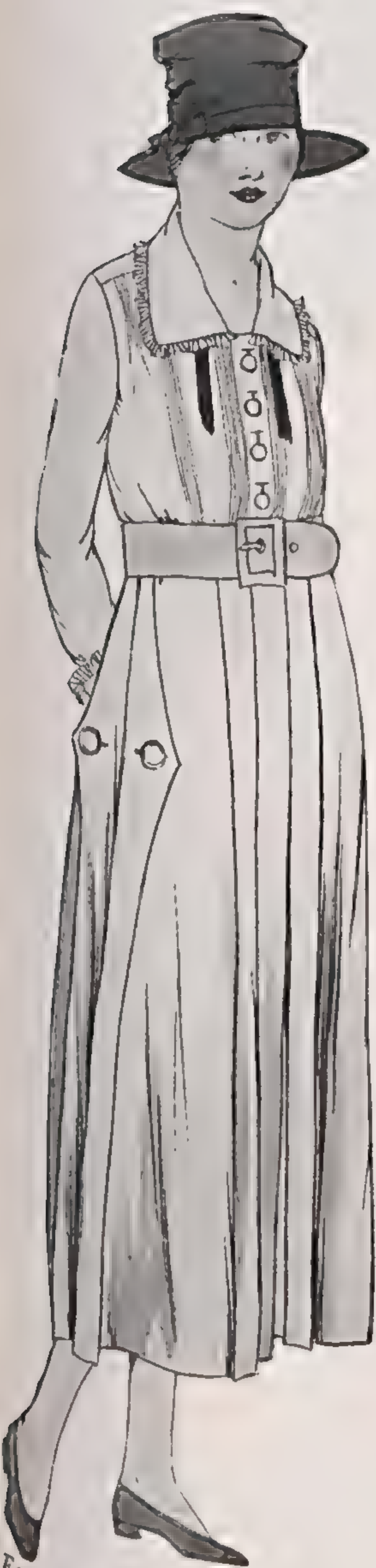
(Right) In the country, bright embroidery and soft warm colours are particularly lovely; they make you feel like part of the general decorative scheme of things. This is a hat and scarf set for country wear, made of taupe coloured duvetyn, lined with taupe crêpe de Chine, and then embroidered in bright yellow, orange, and green. One end of the scarf fastens back to the under side of the scarf and forms a muff



TWO MODELS FROM
PEGGY HOYT



(Left) Women are just as enthusiastic about slipping into a slip-on sweater as they have been all summer,—especially if the sweater is knit with a large loose stitch and purled at the bottom. The veil, for motor or sports wear, is brown chiffon with a round section of light beige mesh, delicately scrolled, in front, and a border of the scrolled mesh on each end. This veil is smart and new; furthermore, it is becoming



THREE MODELS FROM THE
SPORTS SHOP FOR WOMEN



It's just as severe and straight as a golf suit can be, this one of black and white checked wool. The skirt is narrow,—but wide enough for a good easy stride. A white French flannel shirt is worn with the suit, and the hat is white felt checked with black grosgrain ribbon and with a ribbon-bound brim

There's only one way to get into this sports coat, and that's by the smart method of pulling it on over one's head. Coat and skirt are of tomato red duvetyn, and both button all the way up the front with matching bone buttons. There are pockets made by the coat turning back upon itself

For sports wear, the smartest, and, at the same time, most conservative of us appreciate the all-round charm of a well-cut white flannel skirt worn with a smartly tailored crêpe de Chine blouse and white suede belt. The skirt is hung in pleats, which button back on the hips with white pearl

THE WOMAN WHOSE WARDROBE MUST BE A
RELIABLE, RATHER THAN A CAPRICIOUS,
THING, MUST CHOOSE HER COSTUMES FOR
THEIR DISCRETION AND SIMPLICITY OF CUT



Note: The suits, dresses, and hats on this page may be had in any of the smart materials of this season, and all will be made to individual measure and order by reliable tailors or milliners. The materials, in each case, are to be had in a number of colours, and each suit is lined with silk or crêpe de chine. At a small extra charge, seal, nutria, or kolinsky may be used as trimming on either suits or dresses. The names of the tailors or milliners supplying these costumes will be sent on request.



(Above) The nucleus of any wardrobe, whether you have decided to spend thousands, or to keep to three figures,—not including your own—is the tailored suit. The coat of this suit of gold coloured velours has the slim-waisted belted silhouette, and there is a panel on either side, banded with kolinsky to match the deep cuffs. With this is worn a brown velvet and brown taffeta hat, trimmed with two dark brown ostrich fancies; the suit with fur, \$135; without fur and in other materials, \$95; hat, \$20



(Above) It's one of those compromises between the severely plain and the elaborate suit; that enables you to wear it on any occasion where a suit may be seen. Of course, you want to know if that really is a suggestion of a bustle. It is. The suit is rose du-rain velours, lined with old-blue silk, that matches the velvet hat, trimmed with blue ostrich, that is worn with it. Where the coat ruffles in the back, the old-blue lining shows; suit, \$110; in other materials, \$95; hat, obtainable only in blue velvet, \$25

(Right) If you intend appearing often in the same frock, by all means let that frock be of excellent cut and all that discretion and good tailoring can make it. This frock of navy blue tricote piped with black braid slips on over the head, and the belt crosses in front and ties in back. The collar and cuffs are banded with nutria. The blue velvet tam-o'-shanter worn with the frock has pipings and a rosette of navy blue grosgrain ribbon; frock, \$50; hat, in various colours, \$15

(Left) Next to the American woman's trusty tailored suit, comes her equally tried and true blue serge frock; it is as indispensable as her back hair. This you can slip on very easily. It goes over your head—and its straight lines are as smart as those of any serge frock that has ventured out this season; piped with lacquered braid or serge, \$50. The hat is a rose velvet Lewis sailor, with its upturned brim faced with shirred rose velvet, trimmed with rose velvet loops and ends; \$25

GLIMMER OF JET AND METAL BRIGHTENS THE

SOMBRE HUES OF THESE EVENING GOWNS

GOWNS have taken to quiet colours this season; but be the gown ever so demure it sparkles and scintillates.

For metal cloths of gold and silver and bronze, combinations of black and silver or white and silver, metal laces and laces run with metal threads, vie with each other in the "openings" to offset the sombre black, white, gray, and taupe which are also favoured tones. A peculiar shade of taupe, a deep purplish tan, is particularly favoured for formal gowns and suits, and some of the metal trimmings show very striking designs. One afternoon dress by Agnes is embroidered in gold coloured silk thread and has tiny gold stars in appliqué upon it; the effect, especially when one realizes the means by which it is attained, is most unusual. Many of the evening gowns are of black satin or black and white satin combined and are trimmed with jet, which is used in embroidery and in heavy tassels and buckles. Net is much used for evening gowns—perhaps the scarcity of silk for the French looms accounts for the popularity of cotton net. The gowns are not as clinging as they were last year, especially at Callot's. They are straight and slim and long; but they hang loose—much like the picturesque medieval gowns which are, after all, as lovely of line as any ever devised and deserving of their recent revival.



Soft fabrics softly draped fashion this informal dinner gown by Premet. Over the foundation of deep gray satin falls an overdress of gray silk net and gray silk lace, trimmed with narrow bands of silver thread and ending in irregular points which are caught together at the front and back. The surplice waist of gray satin ties in a loose knot behind, marking a long waist-line, while from the short tight upper sleeves hang draperies of the silk net. A corsage of hand-made flowers adorns the bodice



This gown ventures both a hobble and a train, and its loose lines mark a departure from the clinging evening gowns which Callot has been making. The bodice of silver cloth, like the skirt of black satin, is veiled in black cotton net; and the net, embroidered in jet beads, forms the short panel of the front bodice, and also the long back panel, which begins in a high neck-line and ends in a short train; models from Gidding



The possibilities of black and silver are fully realized by Courtisien. In this informal dinner gown are combined black French velvet with a cloth of bands of silver and black velvet. The long straight surplice bodice has short tight sleeves and ties behind in long sash ends. The band which finishes the bodice is of silver cloth, the overtunic is slit at one side and is of the silver and velvet cloth, and the underskirt is of black silk net finished with a band of black lace embroidered in silver threads

THE BUSTLE, PRACTISING CAMOUFLAGE, ADVANCES

UPON WOMAN UNDER AMBUSH OF SASH AND DRAPERY

THOUGH FROWNED UPON BY THE CONSERVATIVE,

THIS FASHION OF THE EIGHTIES DARES APPEAR



This bustle almost avows itself, and appears on a street costume. The suit is of violet blue duvetyn and, save for this startling lapse, it holds to the straight and narrow—very narrow—line. Covered ball buttons, Australian opossum, and outlining bands of coarse stitching in violet blue silk floss trim this costume, which has an Eton jacket and a crushed belt

COMING bustles cast their shadows behind them. And as yet they cast them in the most shrinking unobtrusive way, as though afraid of identification. That, indeed, is precisely the case. As a truly American innovation, and the one fashion surprise of the season, they are, for the most part, advancing—if the retiring bustle may be said to advance—upon women, under ambush. They disguise themselves in wide sash bows, sash ends, and soft draperies. Comparatively few venture abroad with simple street suits, as does the one at the head of this page—which, by the way, really suggests its progenitor below. For the most part, they take advantage of the disguises made possible by more elaborate gowns, such as those sketched on the right and left, for the soft materials of the season lend their aid and make lovely effects possible.

Despite this advantage, however, the bustle is frowned upon by conservative couturiers, and its fate is still in the balance.

DESIGNS BY TRAVIS BANTON

This bustle might almost find its way into the mode unidentified. It masquerades as the sash of a costume which might be of black taffeta, trimmed with a narrow fringe of black silk cord and bands of black seal fur. The bodice displays an underbodice of cream Georgette crêpe, and there are ties of black silk at collar and cuffs. But it is the draped overskirt over the long narrow skirt which announces the gown as of the latest mode. The overskirt is in a double apron effect, drawn back over the hips, and a white satin girdle shows beneath the sash



A necessary sequence to the bustle is the tight bodice. In this evening gown of white silk, the overskirt draperies and sash form the bustle, while fitted sections form the bodice. The underbodice and underskirt are of flesh coloured chiffon, the one with pipings of peacock green satin, the other with festoons of flowers in the various colours used. The satin, embroidered in silver, forms the narrow belt; there are facings of pastel blue, orchid, and pink satin; and there are piping, bows, and a corsage bouquet of all the different colours of the gown



The origin of the species is revealed in this reproduction of the stately fashions of the eighties. This costume was surely of plum coloured taffeta, with fluted taffeta ruffles, a narrow strip of ermine, and tiny round buttons



Navy blue jersey composes this Chanel dress. Stitching in tan linen thread adorns the deep V-neck and the sleeves, and forms two large decorative patches on the front of the frock. Being of the autumn mode, the frock fastens in the back, and tiny jersey-covered buttons accomplish the fastening. A wide belt is tied loosely in crushed folds about the waist and crosses low at the back, where it is finished with short tie ends

The new fashion of wool-lined silken garments is shown in this coat designed by Robert. It is of heavy black satin lined with velours de laine in a deep shade of tan. Nutria is used lavishly on the bottom of the coat and forms the snug collar, elbow-high cuffs, and big buttons. Although the front and back panels are straight there is ample fullness at the sides. Cock feathers in natural colours trim the small black satin hat

IN SUCH MUFFLING FUR-TRIMMED COATS AS

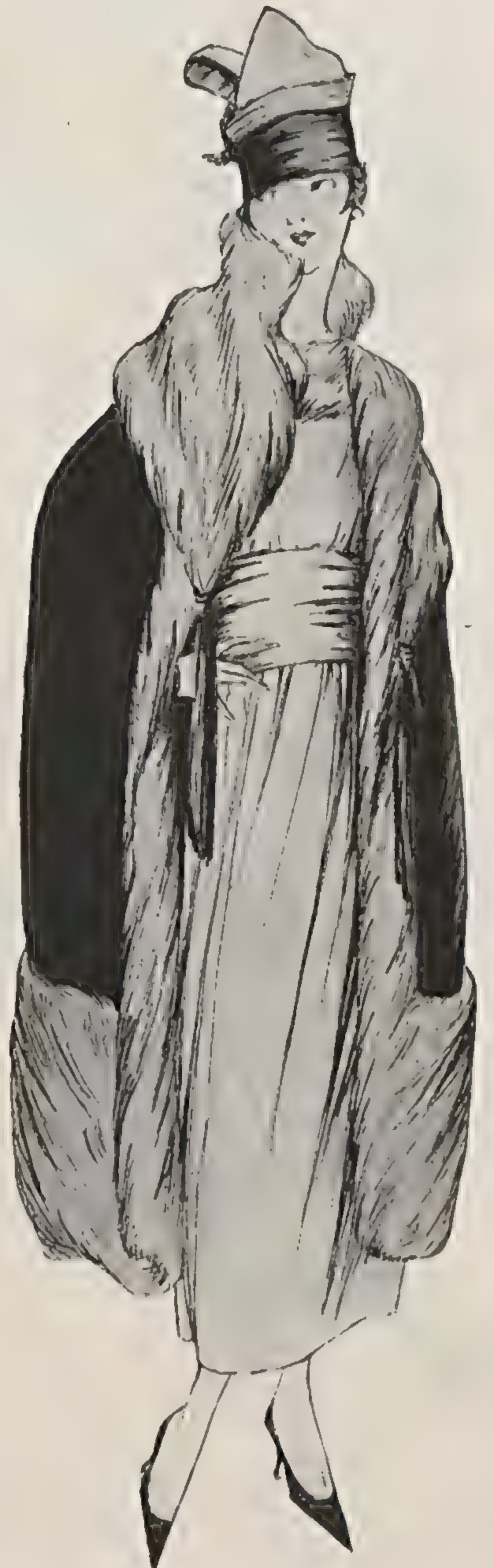
THESE WILL NEW YORK MEET THE WINTER;

JERSEY CLOTH WILL REMAIN A WARM FRIEND

MODELS FROM WANAMAKER

This is the coat Chanel designed for wear with the dress sketched above. It is of blue jersey in the heavy weave of the dress and made still warmer by the addition of gray squirrel on cuffs, shoulder-cape and turn-over collar. This cape and collar make the coat reminiscent of the French military cloak. The black velvet turban has tan grosgrain ribbon springing from its crown in two soaring loops, rather like aeroplane wings

Very becoming to the slim lines of a youthful figure is this black corduroy velvet street cape by Chanel. The gray of the satin lining is repeated in the squirrel fur which trims the cape. The fulness of the cloak swings from the deep fur yoke, which forms part of the collar in the back. There is a single button under the collar, the points of which may be tied together in front. Black beaver trims the dashing little gray velvet hat





This bit of pastel-tinted batiste started out to reach her chin, but half-way up it turned back and lay down, thereby softening the sometimes trying high neck-line



COLLARS AND CHEMISETTES HAVE DIMINISHED IN SIZE BUT NOT IN SMARTNESS

This modest-looking little affair may be turned back and transformed into a shawl collar by dispensing with the ribbon lacing over the chemisette. This chemisette is of pleated Georgette crêpe, and the collar is of charmeuse or satin, piped with the same material and faced with Georgette crêpe

PARIS has set the fashion for the extremely scanty collar one sees on so many smart dresses nowadays. On account of the scarcity of water and heat and the ever-rising cost of laundry work, white and delicately tinted collars and chemisettes are something of a luxury in Paris just now. To relinquish them completely was unthinkable to the Parisienne, who knows well what won-

ders they can work with a simple frock of serge or velvet, so she compromised by reducing them to the most meagre proportions possible, with amazingly smart results. And American women are following her example, not of necessity, but because they find that the Parisienne has made so great a virtue of necessity that all the smart world may well follow in her footsteps, the daintiest of all footsteps.

Susceptible of many interpretations is this chemisette shirred into a button-trimmed band. It may be of chiffon, soft silk, or crêpe de Chine, and may infinitely vary one serge frock. The collar may be bound with a ribbon in a contrasting shade to match the buttons on the band of the chemisette



Peter Pan has worn collars cut like this for at least ten years, but he never had one made of satin and adorned with crystal buttons and tied with velvet ribbon, tassel-edged



Here's one of the exceptions that broke the rule of diminutive collars. Of white piqué, lined with black and white silk, it buttons in the back, like many of the newest dresses



Pleated ruffles of batiste soften the severe collar and cuffs of white piqué, trimmed with tiny ribbon bows. The collar fastens at the back with piqué-covered buttons

WHAT COMFORT KITS ARE MADE OF



(Above) An identification locket of this sort may be had in silver or gold filled for \$3.50; solid gold, \$25.50



(Above) A metal identification wristlet may be had in silver for \$5 or in gold for \$13.50



(Above) An unbreakable crystal, radium dial, and Swiss movement, are features of this silver wrist watch on a woven khaki band; \$18



(Left) A tin box that contains all the good things that you see here, belongs in a "liberty box" with a comfort kit

This is the same identification locket as the one shown at the upper left on this page; it is shown here closed



THE way to send off one of these boxes of gifts that a man appreciates so much, whether he is in training camp or "over there," is, of course, first to "catch your gifts", and then to pack them. But that's just where all the trouble comes in,—in the packing; it is an art that is sorely in need of revival. Many and many a box of well-chosen, and apparently well-packed, gifts has been smashed, or, worse still, become water-logged by the wayside merely because the sender didn't know a few of the valuable tricks of packing.

The greatest difficulty is to get packing materials that are light and easily

(Continued on page 146)



A comfort kit in a khaki case has in it everything from toilet articles and tobacco to writing and sewing materials. This kit and the tin of goodies shown above, and to the right, constitute a "liberty box" which goes a long way toward supplying the small comforts a man needs; \$15 complete



(Above) A tin box of goodies that may be bought separately or with the comfort kit shown below, contains several kinds of cakes and candy and dates; \$3; with comfort kit, \$8



This khaki case includes in its contents eight medicine bottles, adhesive and court-plaster, and gauze; \$3



A case for a Victrola requires no other precautions of packing; for the \$15 size machine, \$11.50; \$25 size, \$12.50. A light to slip on the arm of the machine in order to light the record, \$3.50, in nickel; gilt, \$4



This comfort kit may be bought separately for \$5; the shaving-set in a canvas case separately for \$1

S E E N o n t h e S T A G E

Playwrights Construct Comedies after Cleverly Contrived Patterns, Producers Add a Wealth of Stage Effect, while the Public Seems Unaware That It Is Feeding on Husks from Which Art, the Kernel, Is Missing

By CLAYTON HAMILTON

THERE are only two requirements for greatness in a work of art:—it must set forth material that is momentous, in accordance with a method that is masterly. In the first place, the artist must have something to say; and, in the second place, he must know how to say it. The second requirement demands only a dexterous and practised talent; but the first consideration calls for that quintessence of character and personality for which there is no other name than genius.

In any really great work, material and method are so completely married that it is impossible for analytic critics to divorce them. The thing said and the way of saying it are one and inseparable. The genius of such supreme artists as Phidias, Dante, Velasquez, Shakespeare, and Beethoven is identical with their talent. But, in the case of artists of more nearly human stature—those apprentices to immortality who hover a little lower than the angels—we become conscious of a dissidence between the value of their subject-matter and the merit of their method of articulation. The disproportionate genius of Walt Whitman leads him sometimes to say great things crudely; and the overweening talent of Lord Tennyson leads him often to say nothing, with a perfection of eloquence warranted by the occasion.

On a lower level of the ladder, the distinction between the two desiderata becomes more clearly emphasized. The average artist who reveals a modicum of genius is lacking in the necessary talent to express himself; and the average artist who exhibits a maximum of talent lacks any hint of any really valuable thing to say. Both men are made the victims of that crude and cruel jest of destiny by which vaulting ambition is foredoomed—in the proverbial phrase—to fall between two stools. The critic, therefore,—in contemplating a quite ordinary work of art, with due respect for that first principle of criticism which requires him to praise whatever is praiseworthy according to its kind,—is driven nearly always to admit an almost absolute divorce between the value of the author's message and the merit of his method of expressing it.

In the history of the American theatre, the number of really great plays that have been written by American authors might be counted quickly on the fingers of one hand. In nearly every case in which a play of native authorship has called for more than merely passing and perfunctory consideration, the genius of



© Henry Havelock Pierce

Guy Bates Post plays a difficult double rôle in "The Masquerader," the dramatization by John Hunter Booth of the late Mrs. Thurston's popular novel. The actor's portrayal of John Chilcote and John Loder is a notable achievement

the playwright has surpassed his talent or else the talent of the playwright has submerged his genius. The existing situation might be tragically summarized in that forlorn and falling phrase of Robert Browning's,—*"And thus we half-men struggle."*

For instance, an undeniable genius for the drama was revealed—both in "The Great Divide" and in "The Faith-Healer"—by the memorable poet, William Vaughn Moody. Moody had great things to say; but, at the date of his untimely death, he had not yet learned to say them in a masterly manner, in accordance with the technical terms of our contemporary theatre. But the case of Moody is exceptional; and most of our American dramas exhibit, on the other hand, a mechanical cleverness that exceeds emphatically the requirements imposed by the inherent merit of their subject-matter. Nearly all our native plays are empty of significance; and

in order to praise them at all, the critic—who forever seeks some subject that may seem deserving of laudation—must praise them merely for their technical dexterity. As Americans, we can rarely congratulate ourselves upon the sort of plays that we attempt to make; but we may, at least, felicitate ourselves upon the minor fact that we have learned to make plays efficiently and neatly.

"DE LUXE ANNIE"

"De Luxe Annie," by Mr. Edward Clark, is an astonishingly clever melodrama. It is, in fact, so dexterous that a technically minded critic might be tempted to call it—despite the well-earned reputation of Mr. Cohan's "Seven Keys to Baldpate"—the best-made play that has ever been fabricated by an American author. This praise may seem extravagant; but it is justified by the extraordinary and extreme adroitness of the pattern. But the subject-matter of "De Luxe Annie"—which was derived from a short-story by Mr. Scammon Lockwood—is al-

most entirely unworthy of the skill displayed in Mr. Clark's scenario. The play repeats a tale of the "dime-novel" sensational variety; but it tells this narrative upon the stage with a mastery of technical means that assuredly might be admired by no less noted a craftsman than Sir Arthur Pinero himself. Mr. Clark revealed a year ago, in "Coat Tales" (an unsuccessful but ingenious farce), a decided talent for technical manipulation; and if, in future, he can manage things in such a manner that his interest in life may catch up with his interest in the traffic of the stage, he should climb high enough to make himself remembered in the history of our American drama.

The action of "De Luxe Annie" is enclosed between a prologue and an epilogue which are set in the smoking compartment of a Pullman car in transit between Toledo and Denver. In this interesting setting, an Olympian character named Doctor Niblo is supposed to tell the story that is exhibited directly to the public in the intervening scenes.

In this story, we are invited to follow the fortunes of a talented and beautiful young heroine whose behaviour, for a long time, appears to be inexplicable. Her talk gives every evidence of education, her actions afford every indication of good breeding; yet we watch her deliberately seeking to make money by the practice of an idealized variety of the traditional "badger game," in concert with a male confederate who is palpably a crook. This heroine is absolutely chaste; and the nobility of her aesthetic and spiritual aspirations seems inexplicably antithetic to her dishonest and disreputable way of life.

We are led to follow this mysterious and baffling heroine along the line of her career in crime, until at last—in flight from the police—she climbs, with her confederate, through the undefended window of a summer cottage on the outskirts of New Canaan, Connecticut. This act of house-breaking is forced upon her in the dead of winter, at a time when Annie and her pal have been required (according to the narrative tradition bequeathed



Frank Bangs

Ann Murdock has turned her back on her success on the legitimate stage to follow the tempting paths of "the movies." She will be the star in films of productions of the late Charles Frohman, including "The Outcast," "My Wife," and "Please Help Emily," a play in which Miss Murdock formerly appeared

to us by "Uncle Tom's Cabin") to flee across ice, in order to elude the bloodhounds of their pursuers. But—once installed in this deserted house—the heroine stumbles over many objects that first set her in a daze and subsequently waken in her mind the glimmerings of memory. Then, at last, the secret of the narrative pattern is revealed; and the audience is told that the heroine was once the respectable, respected chatelaine of this deserted cottage, and that her subsequent career of crime had been occasioned by a blow upon the head, inflicted by the criminal who has appeared, in the preceding scenes, as her confederate. The sinister inclination of the heroine is relieved at last by the doctor who has been presented, in the prologue, as a sponsor of the story; and the full circle of the narrative is annotated, in both the prologue and the epilogue, by many philosophic comments which are cleverly calculated to shorten the apparent length of the long arm of coincidence.

The story of "De Luxe Annie" is too trashy to permit a laudatory summary; but the piece has been constructed with such extraordinary skill that it calls for unstinted admiration from every person in the audience who knows anything whatever about the craft of making plays. Mr. Edward Clark is undeniably a master of technique; and all that he needs to complement his present promise is, after all, a very simple thing. Mr. Clark is already a superlatively clever craftsman:—what he needs is something to say.

"THE MASQUERADER"

"The Masquerader," which was dramatized by John Hunter Booth from the popular novel of the same name by the late Katherine Cecil Thurston, is also a neatly fabricated melodrama. At no point does it display the startling cleverness of "De Luxe Annie"; but it tells a tricky story in a manner that is admirably workmanlike.

A brief summary will be sufficient to indicate the nature of the subject-matter. John Chilcote, M.P., is a very brilliant man; but he has become addicted to drugs, and his career is tottering upon the brink of ruin because his intoxicated condition has prevented him from responding to a call for an important speech in Parliament. On his way home, he is lost in a London fog. Clinging to a lamp-post, he strikes a match, to light a cigarette; and, in the sudden flare, he finds himself face to face with another man whose physical resemblance to himself is all but absolute. This chance-found double is a cousin of Chilcote's who has come from Canada. His name is John Loder. He is a man of sterling character; and he happens also to be an accomplished student of contemporary politics.

Chilcote conceives a plan for saving his own reputation by persuading Loder to impersonate him and to take up the public duties for which he himself has become—temporarily, at least—unfitted; and Loder accepts this fantastic proposition because of his zeal for public service. The two men change places. Loder makes a great success in Parliament; and Chilcote, living in Loder's lodgings, lolls about lazily and plies himself with liquor and morphine. The situation is complicated by the fact that Mrs. Chilcote, who had been estranged from her husband, is so delighted at the apparent alteration in his character that she falls passionately in love with the man who is impersonating him. Loder returns her love; and, since he is a gentleman of honour, he finds himself in a position that is utterly intolerable. He breaks away and goes to his own lodgings, only to find that Chilcote has died from taking an overdose of morphine and that the servant has reported the name of the deceased, in the death certificate, as John Loder.

Loder subsequently tells the truth to Mrs. Chilcote. She suggests that they be married secretly abroad; and she persuades Loder to continue the admirable work he has been doing in that influen-



Maurice Goldberg

Evan Burrows Fontaine, talented pupil of Ruth St. Denis, has already won fame in this Egyptian dance. She will appear this autumn at the Palace Theatre, where, supported by her own ballet, she will give a new series of dances, among which are the Hindu sacrifice and Argentine and East Indian dances



Rochlitz Studio

(Left) Georgia O'Ramey, spontaneous and delightful, makes her grateful public laugh once more by her new part of the waitress in "Leave It to Jane." This musical comedy with the plot of George Ade's play, "The College Widow," is by Guy Bolton and P. G. Wodehouse, with music by Jerome Kern

tial station which the dead man has bequeathed to him.

As in the dramatized version of "The Prisoner of Zenda," the parts of the two men who resemble each other so miraculously are played by the same actor. Mr. Guy Bates Post gives an excellent performance of both characters; but it should perhaps be noted that his rendering of Loder is more simple and sincere and less suggestive of the footlights than his rendering of Chilcote. In a few scenes, in which both figures are required to appear, a double is employed; but these scenes are dimly lighted, and Mr. Post speaks the lines allotted to both characters. He accomplishes this ventriloquial task with a very subtle differentiation of voice and intonation.

"POLLY WITH A PAST"

The history of our American theatre

is, for the most part, a story of neglected opportunities. Mr. David Belasco—to cite a noted modern instance—has been recognized for many years as our cleverest producing manager and the most astute of all our masters of the technique of the stage; yet, year after year, Mr. Belasco contents himself with the production of ephemeral entertainments instead of devoting his admitted talents to the honourable task of producing great plays,—the sort of plays that convey at least an intimation of immortality.

The latest Belasco success, entitled "Polly With a Past," was written by George Middleton and Guy Bolton. The first act is vacuous and dull; the second act is mildly amusing; and the third act is emphatically entertaining. It is easily apparent that the authors set themselves the task of turning out a "commercial" manuscript; and in this task they have succeeded. "Polly With A Past" seems

almost certain to run to crowded houses till next summer. It is superlatively acted, and directed with consummate care and delicacy. The settings—designed by Herman Patrick Tappé and Elsie De Wolfe—are lovely to look upon; and Mr. Belasco's developed method of overhead lighting is unusually restful and pleasing to the eye.

But the play itself—though skilful in its disposition of technical details—is utterly without importance. In recent years, Mr. Middleton has printed and published many serious and earnest dramas which are superior—in both intention and result—to "Polly With A Past"; and the pity of the situation is that these more worthy efforts should be left to gather dust upon the shelves of public libraries while such a trivial concoction as "Polly With A Past" should be coining money, week by week, for Mr. Middleton and his astute collaborator. By the influence of such seductive managers as Mr. Belasco, our most promising playwrights are all too easily persuaded that art itself is not worth while and that the only thing which can appeal to the public is machinery.

The machinery of "Polly With A Past" is constructed in accordance with a customary pattern. An exemplary young man named Rex Van Zile is hopelessly in love with a girl named Myrtle Davis, who is afflicted with a passion for saving souls. In order to attract her attention, he is persuaded by two experienced and humorous friends to pretend that he has temporarily been fascinated by a French adventuress with a hectic and notorious past. The only problem is to find the French adventuress; and this problem is methodically solved. The maid servant in the Tappé apartment which is conveniently frequented in the first act by the Three Musketeers turns out, in actuality, to be the daughter of a Methodist minister in Ohio; and she is trying to earn money to make her way to Paris, where she hopes to cultivate a singing voice. She speaks French easily, and is, moreover, an admirable mimic. The singing voice, the French accent, the craftsmanship of mimicry, are deftly suited to the special talents of Miss Ina Claire, who has been employed by Mr. Belasco to impersonate the character of Polly. Polly is, in consequence, persuaded by the Three Musketeers to obtrude the blameless Rex upon the attention of the charitable Myrtle by acting the part of a siren who is leading him astray.

The rest of the play follows rather closely the standard pattern set by H. C. Dunner in his almost classical short story entitled "A Sisterly Scheme." Rex arouses Myrtle's jealousy, according to his predetermined plan; but, meanwhile, he falls in love with Polly, and, in the end, he marries not the girl he sought to win but the girl who has become his helpmate in the course of his adventure in romance.

"THE COUNTRY COUSIN"

It is still an astonishing fact that so excellent a literary craftsman as Mr. Booth Tarkington should appear to be afflicted with a constitutional incapacity to take the theatre seriously. Whenever Mr. Tarkington writes a novel or a story or an essay, he reveals the conscience and the care of an accomplished artist; but whenever he writes a play—either alone, or else with the assistance of a collaborator—he writes trash and seems to subscribe to the managerial assumption that the theatre-going public is made up entirely of nincompoops. If "The Country Cousin" were a novel, Mr. Tarkington would be ashamed to sign it; but, since it is only a play, he is entirely willing to share the blame, and to divide the royalties, with Mr. Julian Street.

"The Country Cousin" may be described most quickly as a feminine edition of "The Man From Home." The thesis of the play is very simple. We are asked to believe that everybody who has been born and brought up in Ohio is a hero, and that everybody who has been born

(Left) Edythe Lyle, in her part of the suspicious young wife, makes her unattractive rôle a capital foil for the leading parts, played by Frank Craven and Grace Goodall, in "This Way Out," a play which follows the prevailing trend to comedy

(Below) Mona Kingsley is appearing in the comedy, "A Tailor-made Man," by Harry James Smith, from a play by Gabriel Dregley, a Hungarian. Grant Smith takes the rôle of the tailor's assistant, and the play is warranted to amuse without instructing



Maurice Goldberg

and brought up in New York City is a villain. This thesis is easily established within the pattern of the play by the expedient of drawing the Ohio characters with some approximation to the standard of humanity, while the New York characters are grossly overdrawn, as targets for satirical attack.

"The Country Cousin," like "The Man From Home," chants a pæan of provincialism; and it was apparently intended to make money in those by no means negligible regions where plays appear, for a night or two, "direct from New York." The piece, though rather dull in its entirety, is amusing in a scene or two; and the pity of the matter seems to be that two such men as Mr. Tarkington and Mr. Street—who know the world of art and the world of human nature—should be seduced, by the present condition of our theatre, to treat the drama so contemptuously.

"LUCKY O'SHEA"

"Lucky O'Shea," by Theodore Burt Sayre, carries on the foregone and almost forgotten tradition of that romantic type of Irish play which was established, half a century ago, by Dion Boucicault. When the present commentator was a boy, he used to see such plays enacted by Fritz Emmet and by Chauncey Olcott and by Andrew Mack; and the memory of those adventures is still agreeable to contemplate in retrospect.

"Lucky O'Shea" is an excellent example of its kind. The workmanship of Mr. Sayre is more than adequate; and his subject-matter is so consciously naïve that it appeals to the affection of the critical observer like the antics of a clever and precocious child.

This masterpiece of 1880 (for it hits the heart with all of the accumulated force of an anachronism) has been offered to New York by an Australian actor-manager named Allen Doone. Mr. Doone is endowed not only with a very charming personality but also with a delicate and finished sense of art. His performance of the hero of this farrago of fustian is genuinely notable. Good actors are nearly as rare as good plays, and a critical observer of the current traffic of our

stage is moved to hope that Mr. Allen Doone may soon be led to offer his developed talent to the service of some genius of the drama who is undeniably endowed with something to say.

"THIS WAY OUT"

Mr. Frank Craven is not only an able actor but also an unusually clever playwright. "This Way Out"—which was dramatized by Mr. Craven from a short-story by Octavius Roy Cohen and J. U. Giesy—shows all of his accomplished craftsmanship; but the subject-matter is vacuous, and the result, in consequence, is dull.

The hero (played by Mr. Craven) is a practical joker. Having read an advertisement by a female stenographer who seeks a husband, the hero answers it and signs his letter with the name of an intimate friend of his who happens to be newly married. The stenographer appears forthwith upon the scene; and her appearance occasions many complications that are motivated by the not unnatural jealousy of the newly-married wife.

This story has been told so often on the stage that it is now accepted—or dismissed—as a matter of tradition. In "This Way Out," it is narrated with all of the mechanical accompaniments of apparent cleverness. Yet the play, at the moment of this present writing, appears to be a failure: and the reason for this failure must be written down to an obvious discrepancy between the value of the subject-matter and the merit of the author's method.

"GOOD NIGHT PAUL"

"Good Night Paul," by Roland Oliver and Charles Dickson, may also be dismissed as an example of the sort of play that has been seen and reviewed on innumerable past occasions. A woman-hater is required by the plot to pretend that he is married; and, in order to wheedle money out of an unsuspecting relative, he is forced to borrow, for a time, the wife of a confederate and trusting friend. The possibilities of this traditional pattern are too obvious to require comment.

Every now and then, the action of "Good Night Paul" is deliberately interrupted to permit one or another of the leading ladies to sing a song. For this reason, the piece is advertised as "a musical farce."

"WHAT HAPPENED TO JONES"

"What Happened to Jones," by Mr. George Broadhurst, was a very funny farce when it was first produced, at the Manhattan Theatre, twenty years ago. It is still a very funny farce; and yet the recent revival of the piece, at the Forty-eighth Street Theatre, was received by the public with an almost militant indifference.

It would be easy to deduce

from this adventure a theory that fashions change in humour more quickly than they change in any other department of human inventiveness and ingenuity; but the candid fact of the whole matter seems to be that the theatre-going public shies away from a traditional and well-known title, and not from any overworking of traditional material that happens to be offered with a novel name.

The material of "Mary's Ankle" (which is advertised as a new and original play) is just as old as the material of "What Happened to Jones" (which was advertised as a revival). But the tired business man seeks evermore the semblance of something that is new; and his eye is caught by some novel and alluring title, to the detriment of some entertaining play whose name he has noted in the past, and cancelled from his list.

MADAME SARAH BERNHARDT

The present status of the art of Madame Sarah Bernhardt was duly celebrated in the pages of this magazine a year ago. Her mastery of method has only been accentuated by the inevitable weakening of her physical abilities. At the present moment, it is necessary merely to record the astonishing and welcome fact that Madame Bernhardt has returned from her recent sojourn in the hospital revived and, in a certain sense, rejuvenated. At the age of seventy-three, she now seems younger than she seemed half a dozen or a dozen years ago. The experience of this great woman seems to prove that the soul is more than the body,—despite what Whitman said; and those who enjoy the exhibition of her incomparable art to-day will be tempted to accept a very literal definition of the theory of immortality. The deathless Sarah—at the age of seventy-three—is setting forth upon another tour of the world; and the heart of all the world goes with her as she flaunts aloft her banner emblazoned with the ringing words, "Quand Même!"

(Continued on page 122)



Two photographs by Charlotte Fairchild

A recruit to the legitimate stage is Ina Claire, who, after several years as the bright particular star of "The Follies," is now starred by Belasco in "Polly With a Past"

IF YOU ARE NOT PLANNING A BALL OF THE NATIONS,

YOU WILL AFTER YOU HAVE SEEN THESE COSTUMES

THAT RECENTLY APPEARED AT THE HIPPODROME

DESIGNS BY ROBERT McQUINN



(Left) Probably one of the boldest and most dashing Spanish cavaliers who ever wore fine white linen and carried a knife in his sash wears a green taffeta suit and a violet velvet cape lined with blue satin



(Above) The person who represents the frozen north has to be particularly well dressed. He may wear a white angora sweater with red and blue wool bands, a red angora hat, blue wool trousers, and high gray suede boots with red and white angora tops

(Right) This is an absolute proof that all is not Bakst that's Russian. There are only three colours used in this. White duvetyn is striped and embroidered with red wool and banded with soft black fur



(Left) You never can tell about these little Puritans all dressed in warm gray poplin. Those white linen caps are so perky, and those starched aprons do look so crisp—it's very hard to look demure under such sartorial conditions



(Right) One very safe, and at the same time decorative, way to attend a fancy dress party is to go as one of our Puritan forefathers. The suit is gray homespun, and the black poplin cape has a gray poplin lining. The hat is black felt



In this costume of green and gray taffeta, worn with a green and gray poke bonnet and a little gray shawl, you can be as Irish as they make 'em, and be proud of it



If you go as Italy, you have a perfect right to be the colour note of the party, and that's easy if you wear a blue frock, a white blouse, and a red and green and white muslin apron



(Above) In Italy, the girls have a trick of taking a simple kerchief and folding it so that it makes the most becoming sort of head-dress



And then there is dark-eyed Spain. She wears a Spanish lace fichu and a black satin frock with a bodice and trimming of emerald green and a front panel embroidered in colour



An Irish gentleman concentrates his whole soul in his flowered yellow satin waistcoat; his green coat and hat are quiet affairs beside it and look well with his gray trousers



If a suit is the wedding dress, it must be impeccable. This one is of black satin above and powder blue duvetyn below, and has a double jacket; \$250; plush hat, \$18



The velvet frock is a necessity for every bride. This is of blue velvet and silver and black brocaded satin, \$100; high hat, with its picturesque cock feathers, \$35



The blouse for the bride who travels may be of satin to match her suit, covered with Georgette crêpe in white or light gray; \$29.50

A TROUSSEAU *in* HASTE NEED NOT BE REPENTED *at* LEISURE

Note—The costumes on this and the opposite page have been specially selected by Vogue to meet the need of those brides who, having advanced the date of their weddings because of the war, find themselves with but limited time in which to purchase the necessary wardrobe. Vogue will be glad to supply, on request, the names of the shops at which these garments may be purchased, or the Vogue Shopping Service will make the purchases without extra charge. Address, Vogue Shopping Service, 19 West Forty-fourth Street, New York

THERE was a time (or so we read) when a girl's trousseau was begun just a few days after she first drew breath, and by the time she began to creep there was a chest in the corner to put it in. By the time she was ready for school, that chest was half filled, and when she left school it was fairly bulging. In fact, all she needed then was a wedding dress and a suitor, and she seldom waited long for either.

MARRYING THE MAN, NOT THE TROUSSEAU

Now she does things differently,—the suitor, not the trousseau, is the thing. He proposes, she accepts, and after a few weeks' shopping, the wedding takes place; all too often, after another few weeks' honeymoon, he is off for "Over There." The bride's chest and the elaborate painstakingly gathered trousseau are forgotten, and in their place are only trousseau necessities with which to supplement the season's wardrobe. But this bit of a trousseau must be exactly right; all the garments in it must individually and collectively be worthy of the honour accorded them; they must be fashionable, becoming, and suitable.

Many girls who are marrying into the army or navy consider an elaborate and formal wedding gown inappropriate to the field service uniform of the groom, and, as all the world knows, dress uniforms are taboo for the time being. Those who feel that they must observe convention to the extent of a white frock, frequently choose one which may afterward serve as a dinner dress. Here there is a wide choice of suitable models. One may be severely plain in a white crêpe satin, or one may go to the other extreme with a chiffon frock. A veil is seldom a wise choice with such a frock, but a soft hat, if correctly chosen, is generally a charming accompaniment. Such a frock is illustrated on the opposite page at the upper left. It is of satin, chiffon, and metal brocade, and has unusual distinction of design; the transparent upper part of the bodice makes it appropriate

for dinner use later; this transparent portion extends to the back. The chiffon sleeves are the becoming loose kind that nearly every woman likes. The tiny white satin sash ties prettily over the brocade and somehow manages to counteract any suggestion of elaborateness. This dress may be ordered, in white or in any one of several colours, for delivery in ten days' time.

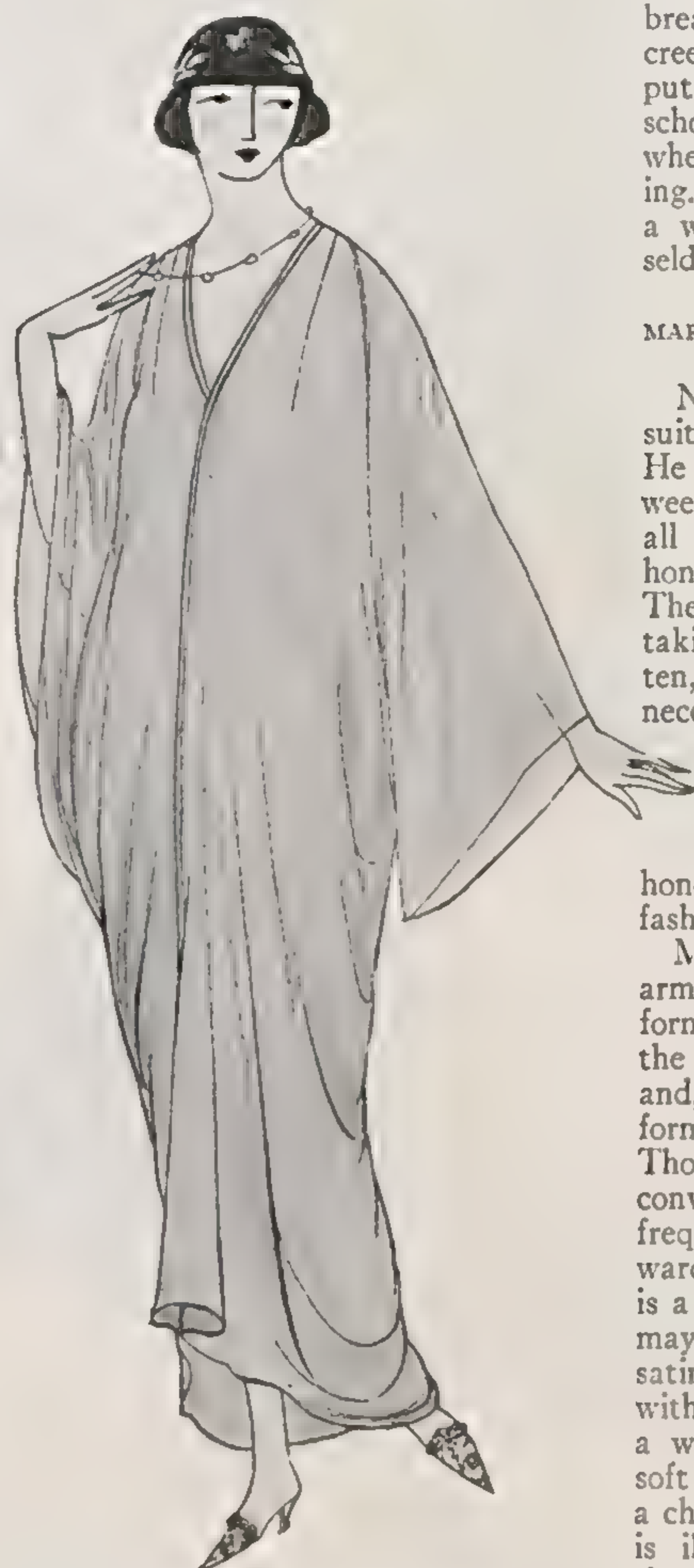
For a bride who wishes a dark frock, it should be noted that this same model is particularly effective in midnight blue, and if it were ordered in this colour, it could be used afterward for afternoon or restaurant wear. The hat, which was especially chosen for this gown, is of white net embroidered with silver flowers; there is a band of ermine around the crown. Silver braid binds the mushroom brim and edges the crown. This hat is unusually modest in price and is made by a milliner whose success is due to the cut and the excellence of workmanship of her hats as well as to their simple excellence of design.

WHEN THE BRIDE IS TAILORED

Many brides who would not choose a soft frock, elect to be married in a coat-suit. The coat-suit, though of fairly recent origin, has made for itself a well-recognized place in the wardrobe. The particular suit sketched at the upper left on this page will serve as a traveling costume where an elaborate one is desired and for a winter luncheon and afternoon costume; it is designed on unusual lines, and may be had in black satin and a wonderful shade of powder blue duvetyn; it may be ordered in other combinations. The duvetyn forms the largest portion of the skirt, which is very slim at the ankles. The upper portion of the skirt is of the black satin, as is the bodice. The line at the neck on the bodice is new; it is high at one side and low at the other. The long tight sleeves are embroidered in powder blue worsted. The short coat is of black satin, embroidered, like the dress, in blue. It is in



Travelling coat, motor coat, and evening coat in one, means economy of luggage. Silk duvetyn, fur-trimmed, \$125; hat \$18



When a crêpe meteor negligée is plain, it is not only becoming but easily packed. In pale and dark colours, it costs \$39.50

two sections; a rather long section like an undervest is held in place by a narrow flat sash, but is loose at the back, and the rest of the coat is a loose Eton jacket which drops as far as the waist-line. The cuffs are of the blue duvetyn, edged, like the collar, with gray lynx.

The hat worn with this suit is of hatter's plush in any colour one will; the brim turns up at both sides of the back in a new and becoming way. The soft crown is corded, and from one side of it depends a black silk fringe, the only trimming on the hat.

For a more practical travelling suit, an excellent choice is the suit of taupe velours on this page, at the upper right. It is simple enough to be put on in the morning and yet quite suited, with the addition of a well-chosen blouse, to luncheons and afternoon affairs. The coat is of a length very often seen this season, and it is ornamented with long points of machine-stitching on the box pleats at the sides. The fur trimming is in one of the newest modes, with a collar that closes up to the throat or opens down in long revers; the single large patch of fur on the back of the coat has the effect of weighting the coat at the bottom. This suit comes in dark brown, green, and taupe, or it may be ordered in other shades. The trim little gray felt hat worn with it is the best sort of hat for travelling or motoring. It has a rounded crown which flares in a rather new way, and there is a black velvet facing to the tiny upturned brim. Around the hat goes a long, thin, black quill.

ACQUIRING BLOUSES

After the choice of a suit is made, the selection of blouses becomes one of the necessary pleasures of life. Either the blouse on the opposite page or that on this page would form an excellent combination with the tailored suit just described; both of them are becoming. The blouse at the lower left on this page is a chiffon model, shown in dove gray, which is one of the best colours this season for separate waists. It is finely hand-tucked in groups of nun's tucks; the collar and cuffs are trimmed in Swedish drawn-work, a bold drawn-work that is much worn at present. The blouse may be ordered in other colours of chiffon, but nothing is prettier than this soft light gray which blends with almost anything but the lighter brown and tan shades. It may be had, also, in Georgette crêpe with hand-embroidery in silk instead of the Swedish drawn-work. It comes in white and flesh colour. The hat worn with it makes a good extra hat. It is of rose velvet, of a lovely shade, covered in rose crêpe de Chine, with the effect of suède. The brim is bound in ribbon, and a ribbon encircles the crown, tying in a stiff bow in front.

The blouse at the upper right on the opposite page is made of Georgette crêpe and satin. The satin chosen should match

the colour of the suit; the chiffon over it should be oyster white or light gray. The buttons are satin covered, and the buttonholes are bound in satin. Satin forms the lower part of the cuffs and pipes their edges.

THE NEGLIGÉE CHOOSES ITSELF

It is far from difficult to choose a becoming negligée,—that is one of the pleasantest tasks in the assembling of a trousseau. The negligée illustrated on the opposite page at the lower right merits comment by reason of the simplicity which makes it smart and the wide sphere of its usefulness, for, made as it is of lustrous crêpe meteor with wide chiffon sleeves the colour of the crêpe, it may be used for a room-robe to slip on over a nightgown, yet, if worn with a lace and chiffon slip, it may stretch a point and be admitted as a tea-gown where tea is served informally. It is excellent for packing, for it takes up the smallest possible amount of space. It comes in a great many shades,—flesh pink, light blue, old-rose, lavender, and white and even in such dark tones as purple.

If space in packing is a consideration, an economy one can safely practise is to choose a coat which may serve as a motor or travelling coat and do for evenings as well. But whether for packing considerations or otherwise, a new general utility coat is practically a necessity in the trousseau. Illustrated on the opposite page, at the lower left, is a lovely loose model which may be ordered in a number of materials and colours; silk duvetyn and cashmere de laine are among the prettiest. It is trimmed in taupe nutria, kolinsky, dyed squirrel, mole, or Hudson seal; the price of the coat is the same regardless of the fur used. The looseness of the sleeves and the depth of the fur collar make it suitable for evening wear. It comes in all of the new shades of the season and in black. The cloche hat is of navy blue velvet; an odd heavy silk thread in a clear cobalt blue, running through it, gives the effect of silk stripes. A tiny grosgrain ribbon bow of cobalt blue finishes the band around the crown and is the only trimming.

A FROCK OF VELVET

A velvet frock is almost a necessity at this time of year, and this is a comfortable reflection, since there are so many and such charming models made up in velvet. One that has unusual distinction is shown on the opposite page, in the middle, above. It is made of dark blue velvet with a tunic skirt and has a vest section and tiny cuffs of a very smart silver and black brocaded satin. The neckline in front is accentuated by a narrow silver-cloth band, and there is a black composition buckle at the front of the velvet belt. The dress may be ordered in other colours, and the price is un-

(Continued on page 116)



The war bride prefers an informal dress and a hat. This dress of satin, chiffon, and metal brocade is in white or colours, \$115; net hat, silver-embroidered, \$25

A practical travelling suit is of velours, with the rather long coat that is much worn and effective stitching in various colours, \$110; the hat of gray felt, \$15



This is the way brides are tailored,—in blouses of dove gray chiffon, with drawn-work and tucks; or it may be in Georgette crêpe. In chiffon, \$29.50; in Georgette crêpe, \$24; rose velvet hat, \$16



This is one of those well-known restaurant dresses which so adapt themselves to the occasion; it is of satin, in dark shades, \$95; the satin hat is \$25

A frock all of chiffon is every bride's blessing; it packs in the smallest space, wrinkles little, and becomes vastly. In delicate colours or in black, \$78

The YOUNGER GENERATION



These little Eaton suits always carry a brisk suggestion of student life,—that's why they are so good to wear in one's first year at school; first impressions are always so important, you know. This is of Copenhagen blue linen, embroidered on the pockets with old-blue thread and all trimmed with pearl buttons. Underneath, there is the maturer sort of blouse imaginable; yellow batiste it is, and embroidered in old-blue thread.

Every woman will tell you that one of the biggest comforts in her wardrobe is a simple, one-piece, blue serge frock that she can just slip into quickly and then feel perfectly well dressed and not have a thought for fastenings around the waist. The little scalloped collar and cuffs are of organdy and are exactly what the frock needs, and then there are rose wool stitchings for colour and coral coloured wooden beads for buttons and more colour.



MODELS FROM WANAMAKER



(Above) After you are in this blue-serge dress, every one wonders how you did it. The secret is that it buttons on the shoulders. And that little yoke part is piped all around with old-blue flannel. Right across the front and peeping out between the box pleats every now and then, are little stars, done in blue wool.

Another very ingratiating little garment is this frock of old-rose crêpe. It's a simple little frock, daring a little feather-stitching in green and white and black, and depending for its dash upon some big green-bead buttons; but it's the kind of frock in which you can have a good time and not worry a bit about wrinkles.

(Above) Even when you're just playing, what you wear makes or breaks your day. The psychology of clothes, of course. This was designed for play, and so it's a sportive cheerful green linen. White pearl buttons are set in linen squares, embroidered in jade green and yellow. Collar, cuffs, and belt are of white piqué.

If you go to school in a cut-according-to-regulation frock like this one of blue serge, it makes you feel exactly like an understudy for a yeoman in the navy,—or maybe it's a yeowoman. The collar is banded with white soutache braid, there is a white linen "dicky" with a splendid red anchor, and a red arm-band.



S E E N

i n t h e

S H O P S

NOW that the winter season is here in earnest, the styles become more definite, and it is increasingly easy for a woman to choose her winter wardrobe. Before the formal season begins, one needs an informal dress that can be used in the afternoons and for dinners at home,—this seems to be one of the first necessities.

For one who does not wish an expensive frock, the dress illustrated at the bottom of this page, at the right, is an excellent model. It is of Georgette crêpe over a foundation of navy blue satin. The overskirt is draped under at the sides; the front, which hangs in soft folds, is embroidered with dull gold and blue silk. The embroidery is repeated on the straight bodice, both front and back. Large Georgette-covered ball buttons give weight to this bodice; similar buttons fasten the long tight sleeves.

A CAREER OF PLAID

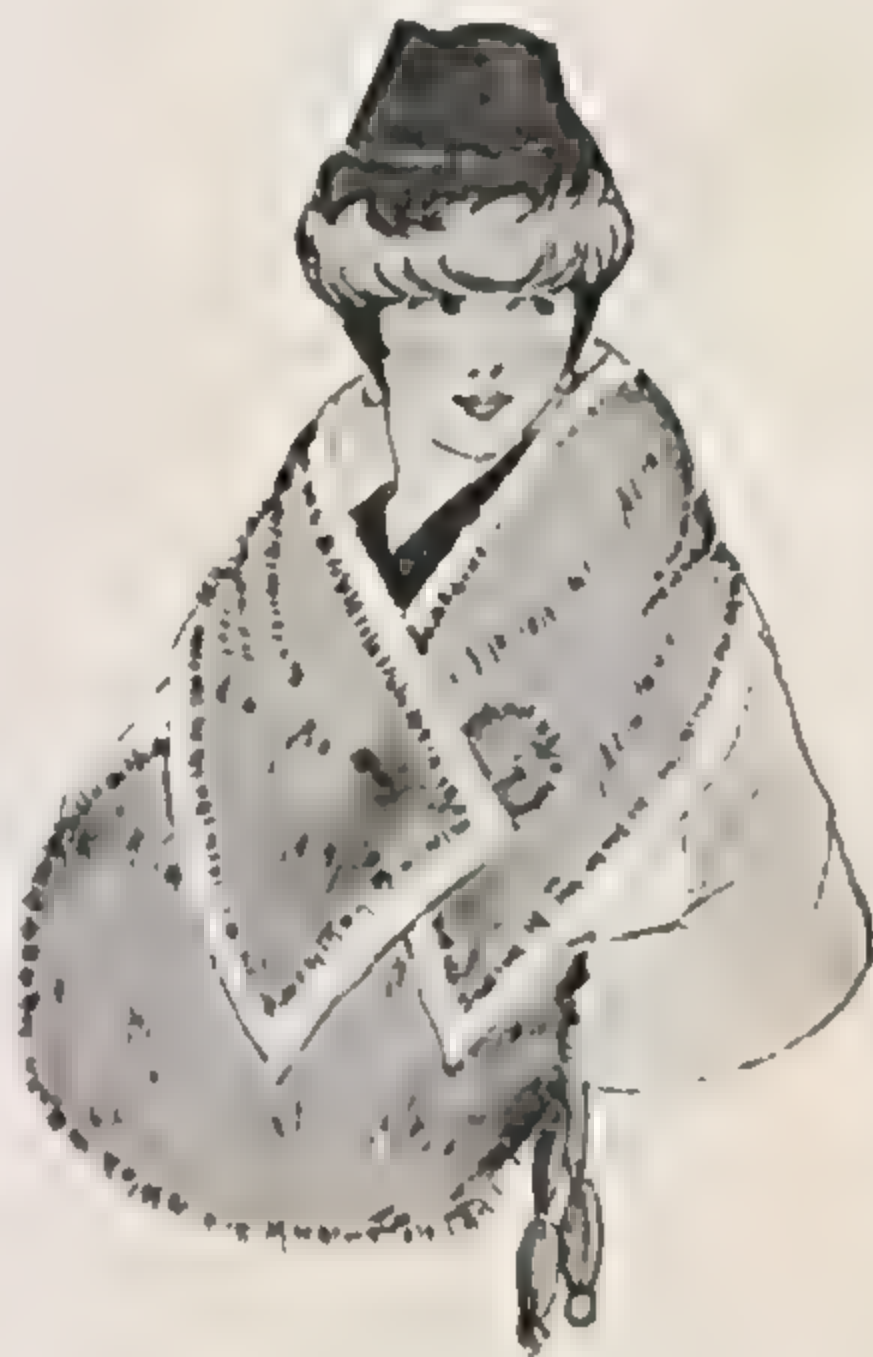
Plaids are very popular for one-piece frocks, and, because of their designs, they are more effective in the simpler frocks. An illustration of this is the dress at the bottom of the page, in the middle. The green and blue plaid of this serge dress is used diagonally, and the straight youthful lines are softly belted in with the material. The square collar and turned-back cuffs are of white Georgette crêpe edged with filet lace. Worn with this frock is one of the soft hats so much in evidence this season. The crushed brim is of heavy grosgrain ribbon, which ends in a loop bow at the side. The foundation of the hat is velvet to match the ribbon; this hat comes in brown, blue, other colours, and black.

An inexpensive yet excellent serge frock is that illustrated at the bottom of this page, at the left; it is a particularly good example, as it combines smartness and a moderate price. It is made of a good quality of blue serge; wide black silk braid

binds the wide serge belt which holds in the pleats at either side of the front; bars of braid trim the section over the hips. The collar, which may be worn fastened high, around the neck or opened in a V, is faced with white satin. The buttons and loops that fasten the frock are of the serge. The velvet mushroom hat worn with this dress comes in a variety of colours. The crown is slightly shirred, and this crushed crown has a narrow grosgrain ribbon run through slits and tied at one side.

It is a wise woman who buys her furs early in the season so that she may use them with her one-piece frocks, as well as later on, with her suit. An exceptional set of nutria, which is one of the best of the season's furs, is shown at the top of this page. The wide stole and the muff, of the new long shape, are lined with self-toned crêpe meteor or pussy-willow taffeta. The nutria is either natural colour or dyed the taupe shade so becoming to nearly all women. The hat worn with this set is of dark blue velvet, with a crown slightly pointed at the top and a wide band of tan burnt goose feathers

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 19 West 44th Street, New York



It is a wise woman who buys furs early to wear with frocks. Nutria, in natural colour or dyed taupe, is lined with matching crêpe de Chine; muff, \$12.50; scarf, \$25; blue velvet hat, \$15

forming the close brim.

One of the fine hand-made blouses which are made for well-dressed women is of flesh colour, white, or beige Georgette crêpe; it appears on page 82, in the middle, at the left. This is not a French blouse but is made by French and Belgian women in this country. It is made with the finest hand-made tucks, and hand drawn-work outlines the opening, which is edged with Valenciennes lace similar to the lace on the collar and cuffs.

From the same shop comes another blouse of special value, which is sketched on page 82, in the middle, at the right. The finest of filet lace is combined with white or flesh coloured Georgette crêpe; the lace

is used on the collar and to form the vest which fastens with crochet buttons. The bodice of the blouse is laid in pressed pleats and is hand-tucked. The smart turned-back cuffs are edged with filet lace. This blouse may also be had in white handkerchief linen.

The bit of colour so often desired in a blouse is to be found in the one illustrated on page 82, in the middle of the page. On the front of this white Geor-

gette crêpe blouse, hand feather-stitching in a heavy blue silk thread alternates with double rows of hemstitching. The colour note is repeated in blue Georgette crêpe at the collar and cuffs, and again in the blue composition buttons which fasten the blouse. The high soft crown and the mushroom shape which are both much worn this season, are combined in the hat with this waist. It is made of dark brown velvet with a loop bow of the same velvet at the side. The fine seams of the crown are corded with velvet.

FUR AND THE MOTOR WRAP

For motoring in the late autumn and early winter, one needs a warm topcoat; there is nothing better for this kind of wear than a fur wrap. The short-haired furs, such as muskrat, nutria, beaver, and seal will be used in the short coats, both for motoring and street wear. The coat illustrated at the bottom of page 82, in the middle, is of a convenient knee length and has the added attraction of being inexpensive. The natural muskrat skins of which it is made are well selected and matched; the coat is lined with a heavy tan crêpe de Chine. The collar, (which can be worn opened or closed), the cuffs, and the belt, are of the muskrat fur, and so are the big fur buttons which, with the aid of brown silk cord loops, fasten the coat in front. Sketched with this coat is a flaring sailor hat of black velvet. The outer brim is finished with a soft gathered band of the velvet and a large jet ornament near the outer edge forms a trimming.

For the woman who looks her best in the soft negligée, there was designed the model illustrated on page 82 at the upper left. The pleated underskirt and bodice are of flesh coloured crêpe de Chine; the long coat, draped softly at the sides, is of chiffon, trimmed with fine cream coloured thread lace. Pink, blue, and peach coloured French roses fasten



The buttonable collar appears on frocks as well as on coats; this simple blue serge frock has pleats at the front and a pleasant use of black silk braid; \$20; velvet hat, \$8.50



The frock that is plaid, and therefore simply made, is smart this season. This green and blue serge dress is as loosely belted as any from Paris; \$45; soft velvet hat, in various colours, \$6.95



A dress for afternoon and dinners at home is a necessity of winter. This combines blue Georgette crêpe drapery, embroidered in blue silk, with a blue satin underdress; \$29.50



The indispensable dainty negligée is composed of a pleated undergarment of flesh coloured crêpe de Chine and a loose coat of soft chiffon trimmed with cream coloured lace. Small pastel roses ornament the front; price, \$18.50



The touches of colour on a white Georgette crêpe blouse are hand feather-stitching in blue silk, blue Georgette crêpe cuffs and collar, and blue buttons; \$6.95; high-crowned black velvet hat, \$10



The satin of this plain boudoir robe is treated with admirable reserve by the designer; the garment is bound and loosely belted with satin, and silk tasselled; it comes in pink, blue, Copenhagen blue, and lavender; \$12.75



This is one of the blouses made by French and Belgians in this country; it is of flesh coloured, white, or beige Georgette crêpe with hand-tucking and hand drawn-work; \$16



We are now able to purchase Belgian and French blouses made in this country; in white or flesh coloured Georgette crêpe, \$13.50; in white handkerchief linen, \$12.50



Not all the sheer lingerie is immoderately priced; this chemise of flesh coloured crêpe de Chine has a bodice of Valenciennes lace and flesh coloured Georgette crêpe; \$3.95

Muskrat, nutria, beaver, and seal are popular with motorists; this three-quarters coat of natural coloured muskrat is lined with a very heavy tan satin; \$85. The black velvet hat is finished with a gathered band and a jet ornament; \$10

Simple, even in a season of simplicity, is this chemise of flesh coloured crêpe de Chine and blue ribbon; \$4.95. The petticoat is of flesh coloured satin and thread lace; \$4.95

the front and trim it at the same time. Soft lustrous satin is never better used than in making a boudoir robe. The model illustrated on this page, at the upper right, is of pink satin. It is made entirely of satin, bound with satin, and has large silk tassels on the sleeves. The soft sash, which ties in a loose knot at the back, begins at either side of the front and serves to hold in the fulness. The colours are pink, blue, Copenhagen blue, and lavender.

Lingerie is, if anything, more important than ever in a woman's wardrobe; for many of the sheer waists and dresses demand that much attention be paid to what is worn beneath them; and there must be lingerie suitable to each gown and each occasion. Crêpe de Chine has proved serviceable and it can be had in both moderately priced and expensive grades.

An envelope chemise, which combines a moderate price and a sheer enough quality to be suitable for wear with almost any gown, is shown at the bottom of this page, at the left. It is of flesh coloured crêpe de Chine. The bodice is of fine thread lace and Valenciennes lace

inserts, combined with pin-tucked Georgette crêpe. Double bands of blue or pink satin ribbon run over the shoulder and are held snugly in place with French flowers and a narrow ribbon cross-strap. French rosettes trim either side of the shirring which gives fulness to the front.

A simpler but no less pleasing envelope chemise is sketched at the bottom on this page at the right. The flesh coloured crêpe de Chine of which it is made is of a heavy quality; contrasting with it is the sheer Georgette crêpe which forms the shoulder-straps and the top of the bodice. Narrow blue ribbon is run through a coarse silk thread beading. With this chemise is sketched a soft evening petticoat; the flesh coloured satin top is gathered on to an elastic girdle. Two rows of fine thread lace form the sheer overflounce, while a knife-pleated net underflounce adds fulness and body to the skirt. Despite the much-heralded narrowing of the skirt, the petticoat is still holding its own. Sheer and transparent though it may be and clinging enough not to break the line of the most exquisite drapery, it is still seen to be a much beflowered and charmingly lacy affair.



VOGUE PATTERN SERVICE

Among the Features of Autumn Fashions Are
Waists Which Pretend to Open in the Back,
Convertible Collars, and a Hint at a Bustle



Blouse No. U4018. In this blouse of duvetyn the waistcoat effect, the close-fitted sleeves, and the convertible collar are all of the new and approved autumn mode

THE patterns on this page are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

Vogue patterns are 50 cents for each waist, suit coat, skirt, smock, lingerie, or child's pattern; \$1 for complete costumes, one-piece dresses, separate coats, and long negligees. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by mail, please state sizes and order from

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CLEVELAND: Halle Brothers, Euclid Avenue

CHICAGO: Stevens Building (Room 932) 20 N. Wabash Avenue

ATLANTA: The Smart Shop, Connally Building (Room 203)

LOS ANGELES, CAL.: Bullock's

SAN FRANCISCO: 233 Grant Avenue, Joseph Building

SEATTLE: The Griffin Specialty Shop, 1602 Second Avenue

MONTREAL, CANADA: The Children's Shop, 43 McGill College Avenue

LONDON, E. C., ENGLAND: Rolls House, Brems Building

Note—Complete descriptions of all patterns will be found on pages 98 to 102



Blouse No. U4013. This blouse is equally smart whether worn with its collar snugly fastened or open at the neck. It buttons at the side, as does the belt



Frock No. U4012. Apparently this smart one-piece frock opens at the back, but in reality the fastening is conveniently placed at the side front



Blouse No. U4010. The blouse which buttons in the back has been revived, and in this new and smart model it has a convertible collar

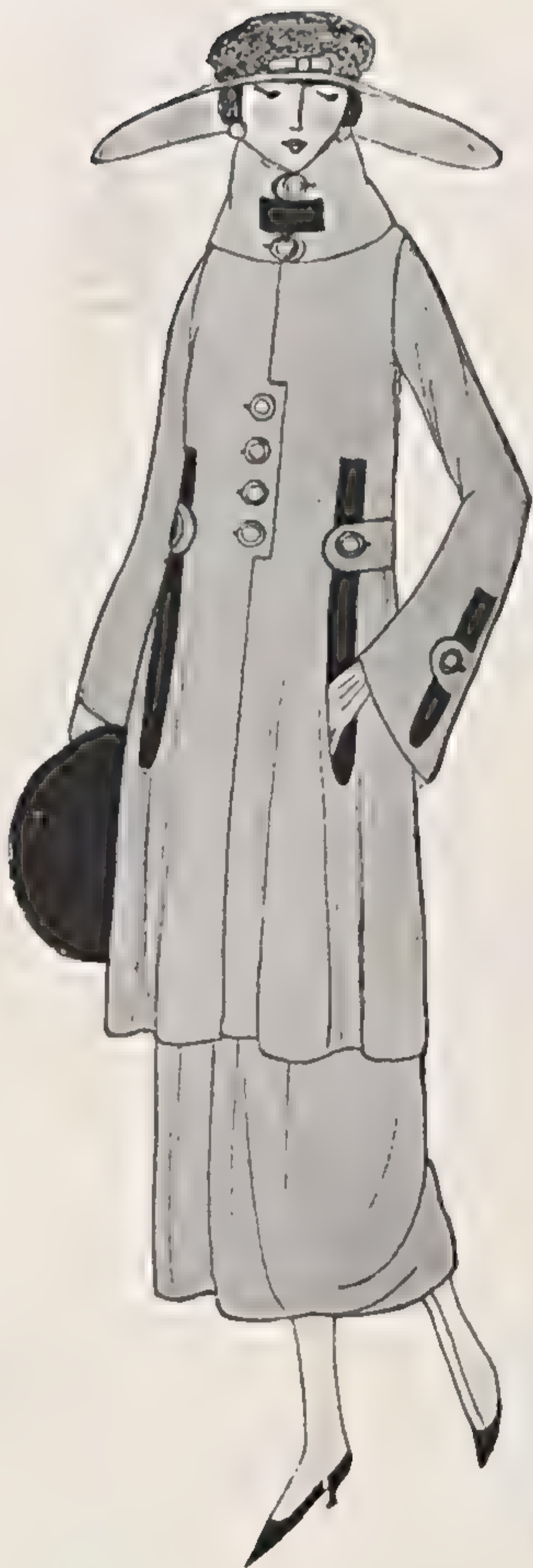
Blouse No. U4011. The raglan sleeve and the line of the yoke, as well as the adjustable collar, are features of this distinctive blouse



Waist No. U4019; skirt No. U4020. The bustle silhouette is among the various phases of the autumn season, and is hinted at in this unusual frock



Coat No. U3911; skirt No. U3912. In this suit the slender silhouette is achieved by cutting the back and side sections of the peplum in one piece



Coat No. U3939; skirt No. U3940. A simple and smart way to trim a suit of duvetyn is to face the pockets and slashes with black satin



Coat No. U3967; skirt No. U3968. The convertible collar, the close-fitted sleeves, and the waistcoat mark this suit as of the new autumn mode



Coat No. U3913; skirt No. U3914. If this suit should be developed in tweed, the gay knitted muffler worn with it would be particularly effective

Note.—Complete descriptions of all patterns will be found on pages 98 to 102



Coat No. U3979; skirt No. U3980. It simplifies matters to cut the back of the coat and the pocket sections in but one piece



Coat No. U3987; skirt No. U3988. Cutting the belt and the underarm sections in one piece gives a becoming line



Coat No. U4000; skirt No. U4001. This suit exemplifies a new way of combining plain and checked velours de laine



Coat No. U3969; skirt No. U3970. A coat of this length may be worn with different frocks, as well as with its skirt, and is suited to formal occasions

Coat No. U3937; skirt No. U3938. The long vest effect and the peplum are features of the autumn season which are in harmony with the slim silhouette

COATS MAY BE LONG OR SHORT, BUT IN SUITS FOR FORMAL OCCASIONS THE LONG COAT WITH A PEPLUM IS PREFERRED

THESE ARE THE
ASPECTS OF OUR ONE-
PIECE WINTER FROCKS

VELVET AND VELVETEEN
COMBINE WELL WITH
SATIN AND CHIFFON



Frock No. U3971. This is a one-piece frock which favours the popular fashion of two waist-lines, normal and low



Frock No. U3950. A frock which features the much-favoured slashed tunic shows the straight and narrow satin underskirt



Frock No. U3973. The one-piece frock may be of mouse coloured velvet, with an underdress of chiffon plaided in velvet

Note. — Complete descriptions of all patterns will be found on pages 98 to 102



Frock No. U3965. A one-piece frock is as becoming in velvet or satin as it is in a combination of the two materials



Frock No. U3972. The overblouse may be of black velvet; the underdress of satin trimmed with machine-stitching



Frock No. U4943. This distinctive frock, meant to slip on over the head, is belted and collared in a new and smart way



Frock No. U3921. The overblouse may be made of velvet, and it may be worn with a two-piece satin underfrock



Waist No. U3792; Skirt No. U3793. The overblouse may be of velvet, and the frock proper of satin



Note.—Complete descriptions of all patterns will be found on pages 98 to 102

Waist No. U3931; skirt No. U3932. If this is made of dark blue serge, the buttons may be of smoked pearl; the sleeves are of black satin



Frock No. U3949. Over a two-piece black satin skirt is worn a redingote of blue serge or gabardine



Frock No. U3990. The coat-frock, in one of its newest and smartest versions, has a cape



Frock No. U3425. This extremely simple frock of brown djeradrap may have its underarm section cut in one with its belt



Frock No. U3992. Under the one-piece front and back panels, in one with the belts, may be worn a satin foundation skirt



Waist No. U3735; skirt No. U3736. To give an unbroken line, the tunic is cut in one with the fronts of the very plain waist



Frock No. U3981. This is a one-piece frock with set-in vest, which may be made of plaid silk

THESE STREET FROCKS ARE EVER SO SIMPLE TO
MAKE. AND ARE AS SMART AS THEY ARE SIMPLE



Frock No. U3776. A velvet two-piece frock may gain in daintiness and charm by having set-in sleeves of transparent chiffon



Frock No. U3989. A frock of tobacco brown wool velours has for its trimming a chain stitch in dull bronze thread



Frock No. U3923. The unusual collar and side fastenings of this one-piece frock accomplish a vast amount of smartness



Frock No. U3864. The simplicity of the design lends itself to djeradrap, with a trimming of buttons and bound buttonholes

WHEN IT COMES TO AFTERNOON FROCKS, VELVET, CHIFFON, SATIN, AND CRÊPE ARE THE DESIRED MATERIALS

Note — Complete descriptions of all patterns will be found on pages 98 to 102



Frock No. U3960. This redingote of gray velours de laine may have its front panel of midnight blue satin



Frock No. U3945. Here the overblouse and the tunic are cut in one and worn over a narrow underdress



Frock No. U3930. There are two collars included in this pattern, and one may use the most becoming



Frock No. U3962. The chiffon front and back panels of this velvet frock are weighted with velvet brocade



Blouse No. U3660. A becoming adjustable collar relieves this rather severely tailored blouse



Blouse No. U3946. This unusual slip-on blouse is particularly good for velvet, and may be worn with a satin skirt

Note—Complete descriptions of all patterns will be found on pages 98 to 102



Blouse No. U3963. The deep collar and straight lines are new and smart features of this tub-satin morning blouse



Blouse No. U3834. The tailored suit is complemented by this blouse with its set-in tucked vest

Blouse No. U3959. The upper section of this blouse may be of velvet, the sleeves, peplum, and tie of satin or chiffon



Blouse No. U3935. The Russian blouse may be of chiffon or silk jersey, and may slip on conveniently over the head

COLLARS HAVE MANY NEW WAYS WITH

BLOUSES, WHILE YOKES AND PANELS

INSINUATE THEMSELVES INTO SKIRTS



Blouse No. U3978. A new way in a collar is this, and it gives a smart and becoming neck-line

Blouse No. U3961. This blouse of crêpe may have a lacing of gaily coloured knitted worsted



Skirt No. U3927



Skirt No. U3956



Skirt No. U3953



Skirt No. U3957



Skirt No. U3869



Skirt No. U3958

The yoke and belt of skirt (left) are in one piece. Both skirt and tunic (middle) are in this pattern. The front and back panels (right) are one with the yoke

This skirt (left) with a blouse gives a costume effect. A draped skirt (middle) uses plain and checked goods. A new way of using two materials is sketched at right



Frock No. U4017. Sizes, 8, 10, 12, and 14 years. A frock cut in but two pieces eliminates seams and buttons, since it slips on



Frock No. U4016. Sizes, 8, 10, 12, and 14 years. A wool jersey frock may be worn with its separate guimpe of batiste



Frock No. U4014. Sizes, 8, 10, 12, and 14 years. To simplify a school frock, underarm sections and belt may be cut in one



Frock No. U4015. Sizes, 8, 10, 12, and 14 years. The overblouse is cut sufficiently long to turn into square pockets

THESE JUVENILE WINTER FROCKS FOR WOOL OR CRÉPE ARE
VARIOUSLY PLAIN BUT THEY ARE ALMOST UNANIMOUSLY LOOSE

Note.—Complete descriptions of all patterns will be found on pages 98 to 102



Frock No. U4002. Sizes, 12, 14, and 16 years. Pleats give graceful fulness to this frock, which is hung from a yoke



Frock No. U3998. Sizes, 14, 16, and 18 years. With this chiffon or crêpe frock is included the pattern of the jacket



Frock No. U3995. Sizes, 14, 16, and 18 years. The afternoon frock of crêpe de Chine may be made with panels of chiffon



Frock No. U3997. Sizes, 12, 14, and 16 years. The one-piece frock of jersey cloth may have a touch of embroidery



Frock No. U4004. Sizes, 12, 14, and 16 years. With this pattern is included the pattern of the separate guimpe



Frock No. U3994. Sizes, 12, 14, and 16 years. A frock of wool jersey has a doubly serviceable convertible wool collar



Rompers No. U3895. Sizes, 2 and 4 years. Workmanlike rompers open at the centre back and across the waist-line at the back

Rompers No. U3787. Sizes, 2 and 4 years. Two-piece rompers, cut with the front and lower section of the back in one piece, open at the shoulder

Rompers No. U3273. Sizes, 1 and 2 years. These rompers may be opened at the shoulder, if cut in one piece with the fold made at the lower edge

Smock No. U3788. Sizes, 2 and 4 years. With this pattern of a play smock is included a pattern for scant and diminutive trousers

Note.—Complete descriptions of all patterns will be found on pages 98 to 102



Rompers No. U3011. Sizes, 2 to 8 years. Rompers have an opening at the back and also at the waist-line

Boy's Suit No. U3875. Sizes, 2 and 4 years. Rompers are cut with separate waist and trousers

Boy's Suit No. U3846. Sizes, 4 and 6 years. This well-cut sailor suit for a boy may be made of serge

Boy's Suit No. U3892. Sizes, 4 and 6 years. With a Russian blouse suit is included the pattern of separate trousers

Suit No. U3778. Sizes, 2 and 4 years. The kimono-cut waist and commodious pockets recommend this quaint two-piece suit

THESE CLOTHES ARE SUITABLE

FOR YOUNG MEN OF TENDER AGES

IN THE BUSINESS OF PLAY

IT IS ASTONISHING HOW COMPLICATED MATTERS

LIKE LINGERIE CAN BE SETTLED WITH FEW SEAMS



Negligée No. U3902. This is one way to cut the collar, back, and belt in one piece, and the jacket proper in another



Combination No. U3976. A fitted combination includes a corset cover and drawers



Combination No. U3439. It eliminates seams to cut the front and back panel in one



Lingerie No. U3977. The drawers of this set may be converted into plain bloomers



Negligée No. U3901. This simple breakfast jacket may be cut in two pieces and seamed at the back and the sides

Note.—Complete descriptions of all patterns will be found on pages 98 to 102



Combination No. U3899. A French combination consists of brassière and open drawers



Negligée No. U4009. A two-piece surplice kimono has its sash ends cut in one with the fronts



Negligée No. U4025. Over an underdress in two pieces may be worn a pointed chiffon coat



Brassière No. U3974; Petticoat No. U3975. A petticoat with a yoke has a brassière



(Above) Frock No. U3447. Sizes, 2, 4, and 6 years. This play frock slips on



Frock No. U3894. Sizes, 2 and 4 years. The yoke on a hand-smocked frock may be cut so that it will give a jacket effect



Frock No. U3650. Sizes, 4 and 6 years. To simplify laundering, a frock may be opened the full length of its side front



(Above) Frock No. U3891. Sizes, 8 and 10 years. The waist is kimono-cut

(Right) Child's smock No. U3073. Sizes, 2, 4, and 6 years. The frock has trousers



Note.—Complete descriptions of all patterns will be found on pages 98 to 102

WHAT ARE LITTLE GIRLS MADE OF?

FROCKS AND SMOCKS AND DAINTY SOCKS

LITTLE GIRLS SOMETIMES PERMIT

THEMSELVES TROUSERS OR BLOOMERS



Child's Smock No. U3075. The pattern of this English carter's smock includes a pattern of knee-length trousers



Frock No. U3912. Sizes, 4 and 6 years. This is one way to combine materials and supply commodious pockets



Frock No. U3845. Sizes, 4 and 6 years. The box-pleated skirt may be of material to contrast with the waist



Frock No. U3671. Sizes, 4 and 6 years. A kimono-cut frock is cut in two pieces to slip over the head

the soup of the epicure



The French prelude to your feast

The very word "French" is eloquent of culinary perfection.

Franco-American Soups are enjoyed in exclusive homes because of their exclusive French quality. This means absolute purity of ingredients, scientific care down to the last fine detail, the subtle combination of Art and Science in the preparation of delightful, healthful, beneficial Food.

In selecting our ingredients we count no effort too great to obtain the market's finest. In making these soups, we count no effort too exacting to achieve the perfect result. This explains the exclusive food values and individual flavor of Franco-American Soups and why, in the last analysis, their quality makes them economical.

It is easy for us to say this. But if you would realize it, taste a steaming hot cup of Franco-American Tomato Soup. It is deliciously blended of luscious, ruddy-cheeked tomatoes, sweet carrots, aromatic little onions, snow-white celery, and piquant spices—invigorated by strong, pure, appetizing beef juices.

A Food your palate will long remember!

Merely heat before serving

At the better stores



Franco - American Soups

Tomato
Chicken
Clam Chowder
Chicken Consommé
Beef
Bouillon

Mock Turtle
Chicken Gumbo
Consommé
Pea
Julienne
Clam Broth

Vegetable Thick
Ox Tail Thick
Clear Vegetable
Clear Ox Tail
Mulligatawny
Mutton Broth

Green Turtle Thick

Clear Green Turtle

Franco-American Broths for Invalids and Children

act as a wholesome, efficient spur to the digestive glands, stimulating the subnormal digestive system to the proper secretion of the gastric juices. This is due to their strong, pure, rich meat extractives, from the choicest selected meats. Amber-clear. Safe (sterilized). Beef, Chicken, Mutton. 15 cents the can. At your grocer's.

HEALTH IN PURE SOUP

DREICER & CO

Jewels

FIFTH AVENUE at FORTY-SIXTH
— NEW YORK —

Pearls

MANY NECKLACES MAY BE IMPROVED BY ADDITIONAL PEARLS OR A NEW CENTRE. OUR COLLECTION OF SINGLE PEARLS IS VERY LARGE AND OFFERS A FAR WIDER RANGE OF SELECTION THAN THE SMALLER STOCKS

DREICER & CO

Pearls

FIFTH AVENUE at FORTY-SIXTH
— NEW YORK —

BRANCH AT CHICAGO



This tea gown of medieval design has a coat of jacqueminot rose meteor satin, lined and trimmed with purple chiffon to match the flowing-sleeved purple chiffon slip; models from Klews



They call it "Khayyam," this little smoking costume of coral satin. The Turkish trouser-skirt is of two tones of coral chiffon with coral meteor chiffon cuffs around either ankle

ON HER DRESSING-TABLE

WHEN the really smart woman has decided on the special note of individualism which that "holies," her boudoir, is to express, then her thoughts turn to the negligée and house robes that harmonize with it. And it is easy to carry out the most delicate colour scheme, for never were the designs, stuffs, and combination of colours more lovely than they are now. It would seem as if the orient, the floral kingdom, and every source of beauty had been robbed in order that womankind may appear in these lovely informal frocks. There are delicate garments to be worn for the informal cup of tea in the afternoon, or, for the fin de siècle woman, there is the smoking-set with its hint of the Turkish conveyed by oriental trousers and a dainty smoking-coat that captivates even the most conservative taste.

For the statuesque woman, the boudoir gown is made of the same lovely stuffs, but draped in classical lines that are adapted by a new designer into particularly individual gowns to suit the wearer.

THE IMPORTANCE OF THE PERFUME

The perfume one uses naturally plays an important part in such a setting and should be chosen to harmonize with the general scheme of things. There is a delightful new perfume that is beginning to be much used; it is unusually rich and lasting, and its particular charm lies in the fact that it improves the longer it is worn. This delicious perfume comes in a series of toilet articles which consists of a toilet-water, which is most effective if applied when the body is warm from the bath and may be bought for \$2.50, the talcum of the same perfume, which costs 75 cents a box, the face powder, which is fine yet adheres well and may be bought for \$1 a box, and the perfume, a concentrated essence, which costs \$2.50 a bottle or, in a smaller size, \$1.50 a bottle.

It is important to take additional care of the skin at this time of the year, for if little wrinkles have been allowed to accumulate during the outdoor life of the summer, they must be banished before the cold weather hardens the skin. There is one specialist who is having a great success with his facial massage; neither hot nor cold applications nor electrical contrivances are used in the treatment, — merely massage with the finger tips and a marvellous cold cream are used. Eighteen years of study have been given to this scientific massage, which benefits the whole system by promoting circulation and soothing the nerve centres and clearing the pores so that the skin breathes as nature intended it to. This cream, with full directions for massaging, may be bought for 85 cents, if it is not possible to consult the specialist personally and enjoy one of the beneficial treatments.

A NEW DENTIFRICE

A new tooth-paste is always welcomed by the woman who appreciates the importance of caring for her teeth; this particular one is made sufficiently antiseptic without the use of powerful chemicals. It contains neither grit nor artificial colouring and for these reasons is especially good for children. Besides containing the highest percentage of tooth-cleansing properties, it has a pleasant taste and leaves the mouth cool and refreshed. The economy of the paste appeals to one in these times, as only a small quantity should be used at the time, and, above all, this paste never "cakes." This dentifrice costs 25 cents.

Note.—Readers of Vogue enquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date of issue of Vogue where the articles are shown.



"You're right, dear—

There's nothing like the comfort of rubber heels.

George said my trousseau would be incomplete without Cat's Paws.

He always wears them.

Says they're the best because of the Foster Friction Plug that prevents slipping, but what I like them for is that there are no holes to track mud and dirt into the house.

And you see how neat they are—fit the heels no matter how small."



CAT'S PAW

CUSHION

RUBBER HEELS

50c. attached, black, white or tan. For men, women and children, all dealers

FOSTER RUBBER COMPANY
105 Federal Street, - - - Boston, Mass.

Originators and Patentees of the Foster Friction Plug which Prevents Slipping



Foster Tred-Air Heel Cushions

Wear these "cushions of air" inside your shoes—they protect the stockings from nails—improve the fit of the shoes and add a trifle to your height. If your dealer cannot supply you, send us his name, 25c., and the size of your shoe and we will send you a pair, prepaid.



NOBLESSE OBLIGE

AT the outbreak of the war, the attention of the whole world was turned to the relief of the wounded. A soldier who was ill or even a soldier who was well seemed to call forth sympathy, and relief committees were soon deep in collecting surgical dressings, pyjamas, and the hundred and one things necessary to alleviate the suffering among the soldiers. But there was one group of Americans who saw a work that would extend long after the war; this committee, formed under the very efficient leadership of Mrs. Whitney Warren, was for relieving non-combatant suffers from the war.

The society was formed under the name of the *Secours National*, and, though it is managed by representatives of political as well as of religious organizations, proceeds upon a strictly non-partisan basis. It provides immediate relief for the inhabitants of the places destroyed by the enemy; it provides funds for the reconstruction of their homes; it maintains workshops for the unemployed; it supports shelters and restaurants for French and Belgian refugees; it makes provisions for the care of orphaned or lost children and of old people and assists in the relief of the thousands of civilians made prisoners by the Germans. These people, after many months of imprisonment, are often sent back through Switzerland in the most lamentable condition. The special purpose of the New York Committee of the *Secours National* is to relieve the destitution of French women and children and Belgian refugees.

THREE YEARS OF ACTIVITY

The organization came into existence on September 24th, 1914, and the total amount collected to June 15th, 1917, was well over three hundred thousand dollars.

The names on the Committee are representative of society, art, architecture, statesmanship, finance, commerce, diplomacy, law, and charity. Mrs. Whitney Warren is the executive officer and treasurer, and Mr. Whitney Warren has aided the fund in many ways. Mrs. Warren has her office at 16 East Forty-seventh Street, New York. Appeals for funds sent throughout the country have met with generous response.

Some of the members of the Committee, who are particularly gifted, have been able to do much to help. Mr. Charles Dana Gibson, the well-known pen and ink artist, made a sketch for the Committee; it is a drawing of a little French boy, in tattered clothes, standing among the ruins of what was his home; smoke from the smouldering ruins rises all about him. His heroic child's determination to bear what he cannot prevent is expressed in the rigid little form and clenched fist. To accompany the drawing, the late Richard Harding Davis wrote an appeal to the American people to give to the aid of the women and children. The drawing and appeal were the means of obtaining a great many contributions. The Honourable Myron T. Herrick, ex-Ambassador to France, also wrote an appeal to the American public, which has resulted in contributions of about fifty-five thousand dollars.

Mrs. Frank Gray Griswold and Mrs. Francis Key Pendleton have been very active members of the Committee; to their efforts the fund owes much. Mrs. William Emerson, of New York, has been most magnanimous in her gifts of clothing from the sewing-school of which she is the patroness.

Mrs. Edward M. Townsend, of Oyster Bay, Long Island, has aided the society by obtaining baby kits and other clothing. Miss Edith Scoville, Miss Mary Frances Scoville, and Miss Lois Church Scoville have given most generously.

At the end of one year after this fund had been started, there had been received in money contributions more than one hundred thousand dollars; the donations of miscellaneous clothing and baby kits totalled one hundred and five cases; and there were ten barrels of bacon. During the second year, the contributions in money were increased by one hundred thousand dollars, and the donations of clothing and other goods included sixty-four cases of miscellaneous clothing and baby kits, two cases of cotton blankets, one case of cotton knit goods, seventy-six cases of cans of corned beef, and one case which contained a field-kitchen equipment of size large enough to cook food for eight hundred people. The same case held twenty-four gallon kettles, an oven, and a food storage closet. The estimate in money for the third year is over one hundred thousand dollars.

DISPENSING THE FUNDS

Of the money collected, more than two hundred thousand dollars has been sent abroad, and seventy-seven thousand dollars' worth of clothing and other merchandise have been purchased in this country and sent to Paris. The clothing and other merchandise purchased with this amount contains one item of particular interest,—the corned beef.

At the time of the invasion of the region of Verdun, the Committee received an appeal from M. Gabriel Louis Jaray; a civilian population of about fifteen thousand people had been driven in from the battle-front and were without food, and M. Jaray requested that a shipment of canned corned beef be immediately sent them. In reply to this request, seven thousand cans of this commodity were hurriedly sent to Paris. A short time thereafter, another cable from M. Jaray announced that this foodstuff had been received and made immediately useful; he requested a further shipment of it. The appeal brought a ready response, and sixteen thousand cans of meat were despatched.

KITS FOR THE BABIES

Among the kits for the infants and children of two, four, and six years, the Committee sent eight thousand complete outfits. In the list of money received is an item of over one thousand dollars from the sale of little French tri-colour emblems, which have been sent out to be worn by persons who would aid in creating sympathy for France.

The New York Committee includes these names: Mrs. Frederick H. Allen, Mrs. Robert Bacon, Mrs. William Bayard Cutting, Mrs. William Greenough, Mrs. Frank Gray Griswold, Mrs. Walter E. Maynard, Mrs. Ogden Mills, Mrs. Francis Key Pendleton, Mrs. Nathaniel Thayer, Mrs. Edward M. Townsend, Mrs. Whitney Warren, Mrs. Harry Payne Whitney, Mr. Charles B. Alexander, Mr. Frederick H. Allen, Mr. Charles Dana Gibson, Mr. Donald Harper, Mr. McDougall Hawkes, the Honourable Myron T. Herrick, Mr. Frederick A. Juilliard, General Horace Porter, Mr. Lloyd Warren, Mr. T. Tilton Wells, and Mr. Lloyd H. Smith, junior, (secretary).



Loua Carter

CAMMEYER

Branch De Luxe

381 Fifth Avenue New York

Exclusive footwear for Women



MRS. VERNON CASTLE IN A
GOWN OF SATIN PATRIA

"Isn't it a wonderful shade?" Mrs. Castle said contentedly when she decided on Satin Patria in apricot color for this charming dance frock. "The satin is so soft and lustrous. The lights and shades exquisite. Nobody could help making it up beautifully."

THE SATIN PATRIA which Mrs. Vernon Castle chose for this dress is her favorite Corticelli Silk. It comes in twenty-eight beautiful shades for day and evening wear.

Mrs. Vernon Castle says: "In Corticelli Dress Silks I invariably find wonderful textures and exquisite colors to inspire me for every type of dress I need."

If your store has not a complete exhibition of the newest colors and favorite Corticelli Silks for fall, please write us.

Attractive Folder describing the full line of Corticelli Dress Silks, including several portraits of Mrs. Castle, will be mailed on request. Corticelli Silk Mills, 32 Nonotuck Street, Florence, Mass., makers of Corticelli Spool Silks, the famous Corticelli Mercerized Cordonnet Cotton and Embroidery Cottons and the new Corticelli Yarns.

CORTICELLI DRESS SILKS



Fashion's Forecast for FALL & WINTER in Fabrics

*Kitten's Ear
Crêpe*
The FOREMOST CONTRIBUTION to FASHIONABLE SILK FABRICS

Georgette Satin
The DOMINANT SATIN

*Reindeer Cloth
Gloveskin Cloth
Suede Twill*

The CLOTHS WITH
THE RICH SUEDE
LEATHER FINISH

Haas Brothers'
Blue Book
of Fall Models
illustrating the fabrics used is
now in the hands of leading
Dressmakers and Ladies Tailors



Ask your
Dressmaker or Tailor
to show you
Haas Brothers'
Fabrics

HAAS BROTHERS
producers of
DISTINCTIVE DRESS FABRICS
417 FIFTH AVENUE
New York

PATTERN DESCRIPTIONS

The description for the patterns illustrated on pages 83 to 92 are given in full below; the patterns are described in the order in which they appear on the page, beginning at the upper left of the page and reading across

PATTERNS ON PAGE 83

BLOUSE NO. U4018.—For the blouse in medium size: $2\frac{3}{4}$ yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. U4013.—For the blouse in medium size: $2\frac{3}{4}$ yards of 40-inch material; $1\frac{1}{4}$ yards of 40-inch material for belt. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

FROCK NO. U4012.—For the frock in medium size: $6\frac{1}{2}$ yards of 40-inch material; $\frac{3}{4}$ of a yard of 27-inch material for collar and cuffs. The skirt is 36 inches long from the normal waist-line, and is $2\frac{1}{4}$ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

BLOUSE NO. U4010.—For the blouse in medium size: $3\frac{3}{4}$ yards of 27-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. U4011.—For the blouse in medium size: $2\frac{3}{4}$ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

WAIST NO. U4019; SKIRT NO. U4020.—For the waist in medium size: $2\frac{3}{4}$ yards of 40-inch material; $\frac{3}{4}$ of a yard of 18-inch material for vest. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: $2\frac{1}{4}$ yards of 40-inch material; $1\frac{3}{4}$ yards of 27-inch material for foundation skirt; 2 yards of 18-inch lace for flounce. The skirt is 36 inches long from the normal waist-line and 2 yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 84

COAT NO. U3941; SKIRT NO. U3942.—For the coat in medium size: $2\frac{1}{2}$ yards of 54-inch material; $1\frac{1}{4}$ yards of 2-inch fur. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: $1\frac{1}{2}$ yards of 54-inch material. The skirt is 36 inches long from the normal waist-line and is $1\frac{1}{2}$ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. U3939; SKIRT NO. U3940.—For the coat in medium size: $4\frac{1}{2}$ yards of 40-inch material; $\frac{5}{8}$ of a yard of 36-inch material for trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: $2\frac{1}{2}$ yards of 40-inch material; $\frac{1}{2}$ of a yard of 36-inch material for trimming. The skirt is 36 inches long from the normal waist-line and is $1\frac{3}{4}$ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. U3967; SKIRT NO. U3968.—For the coat in medium size, $4\frac{1}{2}$ yards of 40-inch material; $\frac{3}{8}$ of a yard of 40-inch material for collar. The coat is 37 inches long at the centre back from the neck-line to the lower edge. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: $2\frac{3}{4}$ yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and is $2\frac{1}{4}$ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. U3913; SKIRT NO. U3914.—For the coat in medium size, $4\frac{1}{2}$ yards of 44-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size, $2\frac{3}{4}$ yards of 44-inch material. The skirt is 36 inches long from the normal waist-line, and is 2 yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. U3937; SKIRT NO. U3938.—For the coat in medium size: $3\frac{1}{4}$ yards of 54-inch material; $\frac{5}{8}$ of a yard of 40-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: $1\frac{5}{8}$ yards of 54-inch material. The skirt is 37 inches long from the normal waist-line and is $1\frac{1}{2}$ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. U3979; SKIRT NO. U3980.—For the coat in medium size: 4 yards of 40-inch material; $\frac{3}{4}$ of a yard of 40-inch material for trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: $3\frac{3}{4}$ yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and is $1\frac{5}{8}$ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. U3987; SKIRT NO. U3988.—For the coat in medium size: $4\frac{3}{4}$ yards of 40-inch material. The coat is 34 inches long at the centre back from the neck-line to the lower edge. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: $3\frac{1}{2}$ yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and is 2 yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COAT NO. U4000; SKIRT NO. U4001.—For the coat in 16-year size: $3\frac{1}{4}$ yards of 40-inch material; $\frac{5}{8}$ of a yard of 40-inch material for collar, cuffs, and trimming. Sizes, 14, 16, and 18 years. Price, 50 cents. For the skirt in 16-year size: $4\frac{3}{8}$ yards of 40-inch material. The skirt is 33 inches long from the normal waist-line and is $1\frac{5}{8}$ yards wide at the lower edge. Sizes, 14, 16, and 18 years. Price, 50 cents.

COAT NO. U3969; SKIRT NO. U3970.—For the coat in medium size: $4\frac{3}{8}$ yards of 40-inch material. The coat is 46 inches long at the centre back from the neck-line to the lower edge. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: $2\frac{1}{2}$ yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and is $1\frac{1}{2}$ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

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FROCK NO. U3971.—For the frock in medium size: 4 yards of 36-inch material; 2 yards of 40-inch material for side gores of skirt. The skirt is 36 inches long from the normal waist-line and is $2\frac{3}{4}$ yards wide at the lower edge, including the pleats. Sizes, 34 to 40 inches bust measure. Price, \$1.

FROCK NO. U3950.—For the frock in medium size: $3\frac{3}{4}$ yards of 40-inch material; $2\frac{1}{2}$ yards of 40-inch material for underskirt and trimming. The skirt is 36 inches long from the normal waist-line and is $1\frac{5}{8}$ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

FROCK NO. U3973.—For the frock in medium size: $3\frac{3}{4}$ yards of 40-inch material for underdress; $3\frac{1}{2}$ yards of 40-inch material for panels and sleeve sections. The skirt is 36 inches long from the normal waist-line and is 2 yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

FROCK NO. U3965.—For the frock in medium size: $6\frac{1}{2}$ yards of 40-inch material; $\frac{1}{2}$ of a yard of 40-inch material for collar and sleeve trimming. The skirt is 36 inches long from the normal waist-line and is $1\frac{3}{4}$ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

FROCK NO. U3972.—For the frock in medium size: $6\frac{7}{8}$ yards of 36-inch material; $\frac{5}{8}$ of a yard of 40-inch material for collar, vest and frills. The skirt is 36 inches long from the normal waist-line and is $3\frac{1}{2}$ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

FROCK NO. U3943.—For the frock in medium size: 4 yards of 40-inch material; $\frac{5}{8}$ of a yard of 36-inch material for collar and cuffs. The skirt is 36 inches long from the normal waist-line and is 2 yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

FROCK NO. U3921.—For the frock in medium size: $4\frac{1}{8}$ yards of 40-inch material; $1\frac{1}{8}$ yards of 27-inch material for overwaist; $\frac{1}{4}$ of a yard of 40-inch material for collar. The skirt is 36 inches long from the normal waist-line and is $2\frac{1}{2}$ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

PATTERNS ON PAGE 86

WAIST NO. U3792; SKIRT NO. U3793.—For the waist in medium size: $2\frac{1}{2}$ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: $2\frac{1}{2}$ yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and 2 yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

WAIST NO. U3931; SKIRT NO. U3932.—For the waist in medium size: $\frac{7}{8}$ of a yard of 42-inch material; $1\frac{1}{8}$ of a yard of 36-inch material for sleeves. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: $3\frac{3}{4}$ yards of 42-inch material. The skirt is 36 inches long from the normal waist-line and $2\frac{1}{2}$ yards wide at the lower edge. Sizes, 24 to 30 inches bust measure. Price, 50 cents.

(Continued on page 100)

Back Lace or Front Lace

BonTon

CORSETS

*This Name Guarantees Authentic
Corset Style For EVERYWOMAN!*

BonTon may be
CORSETS copied
perhaps in appearance
but never equalled in
Craftsmanship, Con-
tour or Wear.

Price may make the art
masterpiece prohibitive,
but an original BON TON
model is easily within
everywoman's reach.

Over 100 distinctive models
to select from, for the

Slender or Average or Stout
Short or Medium or Tall
Full Bust, Normal Thighs or
Normal Bust, Large Thighs

at \$3.50, \$5, \$6.50, \$8, \$10
and up.

YOUR DEALER may offer substitutes.
Insist upon the genuine "BON TON."
If he refuses to supply you, write us.
Accept no substitutes!

*The HOUSE of ROYAL WORCESTER
at Worcester, Mass.*

*The illustration por-
trays BON TON Model
964 at \$8. Similar
Models are 870 and
894 at \$5.*



PATTERN DESCRIPTIONS

(Continued from page 98)

WOMEN OF TASTE
AND REFINEMENT

Appreciate Hand Embroidery

A delicate spray or flower for that dainty Undergarment, a cheerful design for the Morning Dress, the smart Evening Gown, a chic ornament or motif on fashionable millinery all

HAND EMBROIDERED

The home, too, claims its share. The snowy array of well-designed linens in the Dining Room; and now the Boudoir so dear to every woman, offers an opportunity to show personality in Embroidery.

EMBROIDERY FLOSS
White or Fast ColorsCELESTA
The Washable Artificial Silk

Materials of the highest excellence, recognized by needleworkers and recommended by the best shops and department stores.

Illustration: Royal Society Envelope Combination Package
Outfit 672—\$1.00

H.E. VERRAN CO.
INCORPORATED

Union Square West New York

inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. U3949.—For the frock in medium size: $5\frac{3}{4}$ yards of 40-inch material; $\frac{1}{4}$ of a yard of 36-inch material for collar; $\frac{1}{2}$ of a yard of 36-inch material for bias trimming fold. The skirt is 36 inches long from the normal waist-line and is $1\frac{1}{2}$ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

FROCK NO. U3990.—For the frock in medium size: $4\frac{1}{2}$ yards of 40-inch material; $1\frac{1}{2}$ yards of 36-inch material for lower part of underskirt and collar and cuffs; $2\frac{3}{8}$ yards of 30-inch material for upper part of underskirt. The skirt is 36 inches long from the normal waist-line and is $1\frac{1}{2}$ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

FROCK NO. U3425.—The skirt is 37 inches long from the normal waist-line and $2\frac{3}{8}$ yards wide at the hem. For the frock in medium size: $5\frac{1}{4}$ yards of 36-inch material; $\frac{1}{4}$ of a yard of 36-inch material for collar facing; $1\frac{1}{2}$ yards of 36-inch lining. Sizes, 34 to 40 inches bust measure. Price, \$1.

FROCK NO. U3992.—For the frock in medium size: $2\frac{1}{2}$ yards of 40-inch material for top section; $4\frac{1}{4}$ yards of 40-inch material for the kimono bodice and pleated skirt section. The skirt is 36 inches long from the normal waist-line and is $2\frac{7}{8}$ yards at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

WAIST NO. U3735; SKIRT NO. U3736.—For the waist in medium size: 3 yards of 40-inch material; $\frac{3}{8}$ of a yard of 36-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the skirt in medium size: $2\frac{1}{2}$ yards of 40-inch material. The skirt is 36 inches long from the normal waist-line and $1\frac{1}{4}$ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

FROCK NO. U3981.—For the frock in medium size: 4 yards of 36-inch material; $\frac{1}{2}$ of a yard of 27-inch material for vest; $\frac{3}{4}$ of a yard of 36-inch material for collar. The skirt is 36 inches long from the normal waist-line and is $1\frac{1}{4}$ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

PATTERNS ON PAGE 87

FROCK NO. U3776.—For the frock in medium size: $4\frac{1}{4}$ yards of 40-inch material; $\frac{1}{2}$ of a yard of 36-inch material for vest; 1 yard of 40-inch material for underblouse. The skirt is 36 inches long from the normal waist-line and is $2\frac{1}{2}$ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

FROCK NO. U3989.—For the frock in medium size: $3\frac{3}{8}$ yards of 40-inch material; $2\frac{1}{4}$ yards of 36-inch material for underskirt; $\frac{1}{2}$ of a yard of 36-inch material for collars. The skirt is 36 inches long from the normal waist-line and is $1\frac{1}{2}$ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

FROCK NO. U3923.—For the frock in medium size: $4\frac{1}{2}$ yards of 40-inch material; $\frac{3}{4}$ of a yard of 40-inch material for collars and cuffs. The skirt is 36 inches long from the normal waist-line and is $2\frac{1}{2}$ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

FROCK NO. U3864.—For the frock in medium size: $4\frac{3}{4}$ yards of 40-inch material; $\frac{3}{8}$ of a yard of 36-inch material for collar. The skirt is 36 inches long from the normal waist-line and is 2 yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

FROCK NO. U3960.—For the frock in medium size: 5 yards of 40-inch material; $2\frac{1}{4}$ yards of 40-inch material for front and back skirt panels, collar, and top cuffs; $\frac{3}{4}$ of a yard of 36-inch material for vest. The skirt is 36 inches long from the normal waist-line and is $2\frac{3}{4}$ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

FROCK NO. U3945.—For the frock in medium size: $6\frac{3}{4}$ yards of 40-inch material; $\frac{3}{4}$ of a yard of 40-inch material for trimming. The skirt is 36 inches long from the normal waist-line and is $1\frac{1}{4}$ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

FROCK NO. U3930.—For the frock in medium size: $5\frac{3}{4}$ yards of 40-inch material; $\frac{5}{8}$ of a yard of 40-inch material for round collar and cuffs, or $\frac{3}{4}$ of a yard of 40-inch material for surplice collar and cuffs. The skirt is 36 inches long from the normal waist-line and is $2\frac{1}{4}$ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

FROCK NO. U3962.—For the frock in medium size: $2\frac{1}{4}$ yards of 36-inch material for front and back panels; $4\frac{3}{8}$ yards of 40-

inch material for underwaist, underskirt and sleeves, collar, and belt. The skirt is 36 inches long from the normal waist-line and is $1\frac{1}{2}$ yards wide at the lower edge. Sizes, 34 to 40 inches bust measure. Price, \$1.

PATTERNS ON PAGE 88

BLOUSE NO. U3669.—For blouse in medium size: $2\frac{1}{4}$ yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. U3946.—For the blouse in medium size: $2\frac{3}{4}$ yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. U3834.—For the blouse in medium size: $2\frac{3}{8}$ yards of 36-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. U3963.—For the blouse in medium size: $2\frac{3}{8}$ yards of 36-inch material; $1\frac{1}{4}$ yards of ribbon for tie. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. U3959.—For the blouse in medium size: $2\frac{1}{2}$ yards of 36-inch material; $\frac{7}{8}$ of a yard of 36-inch material for tie and sleeves; $\frac{1}{2}$ of a yard of 40-inch material for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. U3935.—For the blouse in medium size: $2\frac{3}{8}$ yards of 40-inch material; $\frac{5}{8}$ of a yard of 40-inch material for collar, cuffs and girdle. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. U3961.—For the blouse in medium size: $2\frac{3}{4}$ yards of 40-inch material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

BLOUSE NO. U3978.—For the blouse in medium size: $2\frac{1}{2}$ yards of 40-inch material; $\frac{5}{8}$ of a yard of 36-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

SKIRT NO. U3927.—For the skirt in medium size: $3\frac{3}{8}$ yards of 40-inch material; $\frac{5}{8}$ of a yard of contrasting material for yoke. The skirt is 36 inches long from the normal waist-line and is 2 yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. U3956.—For the skirt in medium size: $3\frac{3}{8}$ yards of 36-inch material for underskirt, yoke, and girdle; $1\frac{1}{2}$ yards of 40-inch material for overskirt. The underskirt is 36 inches long from the normal waist-line and is $1\frac{1}{4}$ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. U3953.—For the skirt in medium size: 3 yards of 40-inch material; $\frac{3}{8}$ of a yard of 40-inch material for foundation yoke. The skirt is 36 inches long from the normal waist-line and is $1\frac{1}{2}$ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. U3957.—For the skirt in medium size: $2\frac{7}{8}$ yards of 36-inch material. The skirt is 36 inches long from the normal waist-line and is 2 yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. U3869.—For the skirt in medium size: $2\frac{3}{4}$ yards of 40-inch material; $\frac{3}{8}$ of a yard of 36-inch contrasting material for belt and insets. The skirt is 36 inches long from the normal waist-line and is $1\frac{1}{2}$ yards wide at the hem. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

SKIRT NO. U3958.—For the skirt in medium size: $3\frac{3}{4}$ yards of 36-inch material; $\frac{7}{8}$ of a yard of 36-inch material for yoke and trimming. The skirt is 36 inches long from the normal waist-line and is 2 yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 89

FROCK NO. U4017.—For the frock in 12-year size: $2\frac{7}{8}$ yards of 40-inch material; $\frac{3}{4}$ of a yard of 36-inch material for collar. Sizes, 8, 10, 12, and 14 years. Price, 50 cents.

FROCK NO. U4016.—For the frock in 12-year size: $2\frac{1}{4}$ yards of 54-inch material for frock; $1\frac{1}{2}$ yards of 40-inch material for guimpe. Sizes, 8, 10, 12, and 14 years. Price, 50 cents.

FROCK NO. U4014.—For the frock in 12-year size: $3\frac{5}{8}$ yards of 40-inch material; $\frac{3}{8}$ of a yard of 40-inch material for collar. Sizes, 8, 10, 12, and 14 years. Price, 50 cents.

FROCK NO. U3998.—For the frock in (Continued on page 102)



The Guest Should Comfort

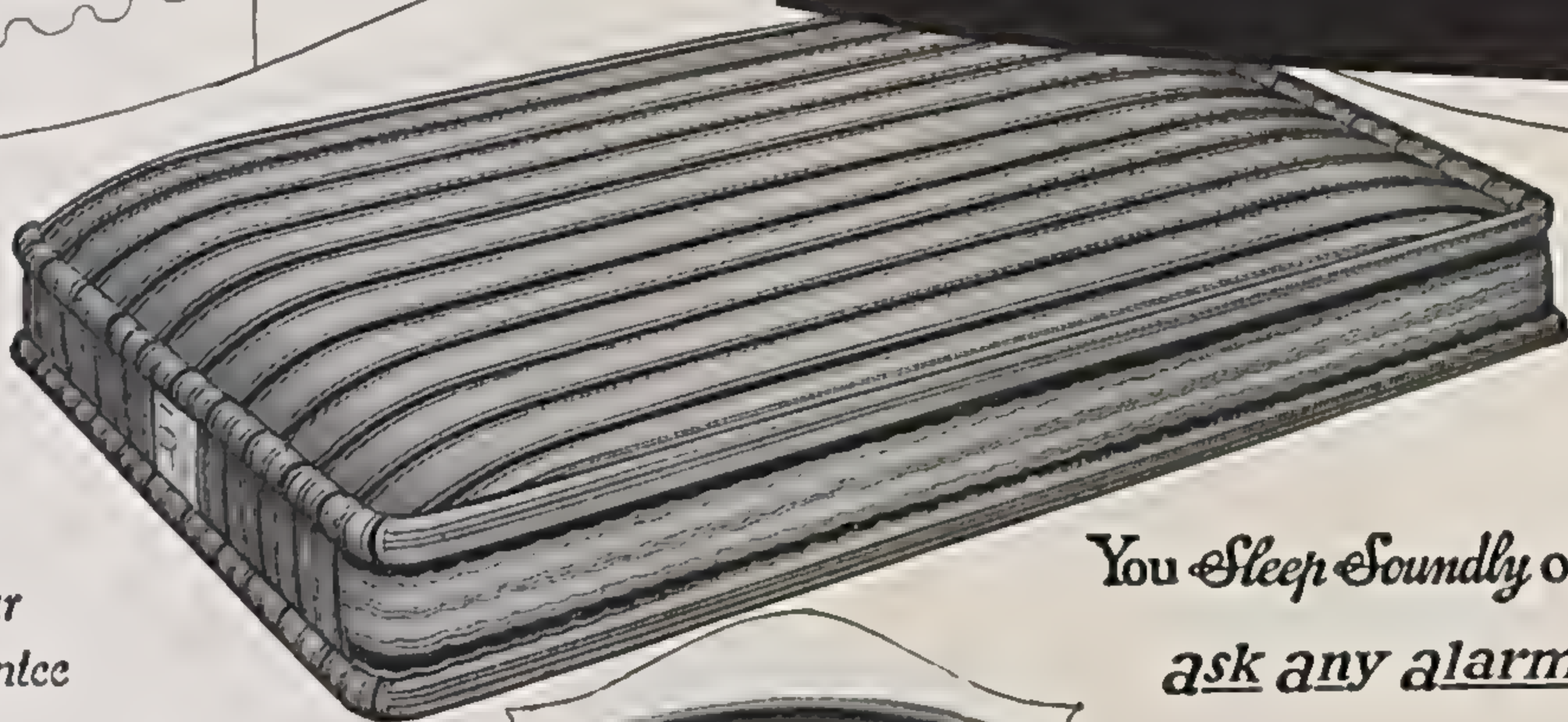
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Sealy Mattresses are easily distinguishable because of the smooth, oval surface. The Sealy is not flat, as tufted mattresses are; it is full at the center, where the heaviest weight of the body rests, consequently you sink into it just enough to have even comfort from head to foot, with no sagging at the middle.

A Sealy on your bed shows by its "proud puff" just what it is the moment your guest glances at it. The smooth, soft, even surface of the Sealy is the mark of mattress distinction.



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 3. We Guarantee that after sixty Nights' Trial you will pronounce the Sealy the most Comfortable Mattress you have ever used, or your money back.
- Should the Mattress fail in any one of these conditions, when subjected to ordinary use, on presenting this Contract, we will replace the Mattress or refund the purchase price.
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Sealy Tuftless Mattresses are selected for use in high-class schools and hospitals as well as for the homes of particular people. If your dealer cannot show you a Sealy Tuftless Mattress, write us.

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PATTERN DESCRIPTIONS

(Continued from page 100)

16-year size: $4\frac{1}{2}$ yards of 40-inch material for frock; $\frac{7}{8}$ of a yard of 40-inch material for bolero; $\frac{1}{4}$ of a yard of 40-inch material for girdle. The skirt is 33 inches long from the normal waist-line and is $2\frac{1}{2}$ yards wide at the lower edge. Sizes, 14, 16, and 18 years. Price, \$1.

FROCK NO. U4002.—For the frock in 12-year size: 4 yards of 40-inch material; $\frac{3}{4}$ of a yard of 36-inch material for trimming. Sizes, 12, 14, and 16 years. Price, \$1.

FROCK NO. U4015.—For the frock in 12-year size: $2\frac{3}{8}$ yards of 54-inch material; $\frac{3}{4}$ of a yard of 36-inch material for collar. Sizes, 8, 10, 12, and 14 years. Price, 50 cents.

FROCK NO. U3995.—For the frock in 16-year size: $6\frac{3}{4}$ yards of 40-inch material; $\frac{7}{8}$ of a yard of 36-inch material for collar, cuffs, and trimming. Sizes, 14, 16, and 18 years. Price, \$1.

FROCK NO. U3997.—For the frock in 16-year size: $5\frac{1}{4}$ yards of 40-inch material; $\frac{7}{8}$ of a yard of contrasting material for trimming. Sizes, 12, 14, and 16 years. Price, \$1.

FROCK NO. U4004.—For the frock in 16-year size: $3\frac{3}{8}$ yards of 40-inch material; $1\frac{7}{8}$ yards of 36-inch material for underblouse. Sizes, 12, 14, and 16 years. Price, \$1.

FROCK NO. U3994.—For the frock in 16-year size: $4\frac{1}{8}$ yards of 40-inch material; $\frac{1}{2}$ of a yard of 36-inch material for collar facing. Sizes, 12, 14, and 16 years. Price, \$1.

PATTERNS ON PAGE 90

BOY'S ROMPERS NO. U3895.—For the rompers in two-year size: $1\frac{1}{8}$ yards of 36-inch material; $\frac{5}{8}$ of a yard of contrasting material for pockets, collar, and cuffs. Sizes, 2 and 4 years. Price, 50 cents.

ROMPERS NO. U3787.—For the rompers in medium size: $1\frac{5}{8}$ yards of 36 or 40-inch material; $3\frac{1}{4}$ yards of narrow trimming. Sizes, 2 and 4 years. Price, 50 cents.

ROMPERS NO. U3273.—For the rompers in medium size: $1\frac{3}{8}$ yards of 36-inch material; $1\frac{3}{4}$ yards of 1-inch trimming. Sizes, 1 and 2 years. Price, 50 cents.

SMOCK NO. U3788.—For the play suit in medium size: $2\frac{7}{8}$ yards of 27-inch material; $\frac{1}{2}$ yard of 27 or 40-inch contrasting material for yoke, cuffs, and pocket. Sizes, 2 and 4 years. Price, 50 cents.

ROMPERS NO. U3011.—For the rompers in medium size: $2\frac{3}{8}$ yards of 36-inch material; $\frac{3}{4}$ of a yard of contrasting material for collar and cuffs. Sizes, 2, 4, 6, and 8 years. Price, 50 cents.

BOY'S SUIT NO. U3875.—For the suit in 2-year size: 2 yards of 27-inch material; $\frac{1}{2}$ of a yard of 27-inch material for collar and cuffs. Sizes, 2 and 4 years. Price, 50 cents.

BOY'S SUIT NO. U3846.—For the suit in 4-year size: $\frac{7}{8}$ of a yard of 40-inch material for blouse; 1 yard of 40-inch material for trousers. Sizes, 4 and 6 years. Price, 50 cents.

BOY'S SUIT NO. U3892.—For the suit in medium size: $2\frac{1}{4}$ yards of 40-inch material. Sizes, 4 and 6 years. Price, 50 cents.

BOY'S SUIT NO. U3778.—For the suit in medium size: $1\frac{1}{8}$ yards of 36-inch material for waist and pockets; $1\frac{1}{8}$ yards of 36-inch material for trousers. Sizes, 2 and 4 years. Price, 50 cents.

PATTERNS ON PAGE 91

NEGLIGÉE NO. U3902.—For the negligée in medium size: $2\frac{3}{4}$ yards of 40-inch material; $\frac{7}{8}$ of a yard of 40-inch contrasting material. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

COMBINATION NO. U3976.—For the combination in medium size: $2\frac{1}{4}$ yards of

36-inch material; $5\frac{3}{4}$ yards of lace edging; $5\frac{1}{4}$ yards of insertion. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

COMBINATION NO. U3439.—For the combination in medium size: $2\frac{3}{8}$ yards of 36-inch material; $9\frac{1}{4}$ yards of $1\frac{1}{2}$ -inch insertion; 4 yards of 2-inch lace edging for lower edge; $1\frac{1}{4}$ yards of $5\frac{1}{2}$ -inch lace; $\frac{7}{8}$ of a yard of 2-inch lace for shoulder-straps. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

COMBINATION NO. U3977.—For the combination in medium size: $\frac{3}{4}$ of a yard of 40-inch material for brassière; $1\frac{3}{8}$ yards of 40-inch material for knickerbockers, or $1\frac{3}{8}$ yards of 45-inch material for drawers. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

NEGLIGÉE NO. U3901.—For the negligée in medium size: $4\frac{1}{4}$ yards of 36- or 40-inch material; $\frac{7}{8}$ of a yard of $3\frac{1}{2}$ -inch lace for vest; $\frac{7}{8}$ of a yard of 8-inch lace for collar. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

COMBINATION NO. U3899.—For the combination in medium size: $2\frac{3}{8}$ yards of 36-inch material for trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

NEGLIGÉE NO. U4009.—For the negligée in medium size: $5\frac{1}{8}$ yards of 36-inch material; $\frac{1}{2}$ of a yard of 35-inch material for collar and cuffs. Sizes, 34 to 40 inches bust measure. Price, \$1.

NEGLIGÉE NO. U4025.—For the negligée in medium size: $3\frac{1}{2}$ yards of 40-inch material for negligée; $3\frac{3}{4}$ yards of George crêpe for drapery. Sizes, 34 to 40 inches bust measure. Price, \$1.

BRASSIÈRE NO. U3974; PETTICOAT NO. U3975.—For the brassière in medium size: $\frac{7}{8}$ of a yard of 36-inch material; 3 yards of edging. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the petticoat in medium size: 2 yards of 36-inch material; $2\frac{1}{2}$ yards of 1-inch edging. The petticoat is 35 inches long from the normal waist-line and is $1\frac{3}{4}$ yards wide at the lower edge. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

PATTERNS ON PAGE 92

FROCK NO. U3894.—For the frock in medium size: $1\frac{3}{4}$ yards of 32-inch material; $\frac{1}{2}$ of a yard of 32-inch material for yoke and cuffs. Sizes, 2 and 4 years. Price, 50 cents.

SMOCK NO. U3650.—For the smock in medium size: $2\frac{3}{8}$ yards of 36-inch material; $\frac{3}{4}$ of a yard of 36-inch material for collar. Sizes, 4 and 6 years. Price, 50 cents.

FROCK NO. U3447.—For play frock in medium size: $2\frac{1}{8}$ yards of 36-inch material; $\frac{1}{2}$ of a yard of 36-inch material for collar, cuffs, and pockets. Sizes, 2, 4, and 6 years. Price, 50 cents.

FROCK NO. U3073.—For the smock in medium size: $2\frac{5}{8}$ yards of 36-inch material; $\frac{3}{4}$ of a yard of 27-inch material for collar and cuffs; $1\frac{1}{4}$ yards of 36-inch material for trousers. Sizes, 2, 4, and 6 years. Price, 50 cents.

FROCK NO. U3891.—For the frock in medium size: $4\frac{1}{4}$ yards of 32-inch material. Sizes, 8 and 10 years. Price, 50 cents.

SMOCK NO. U3075.—For the smock in medium size: $2\frac{1}{4}$ yards of 36-inch material; $1\frac{1}{8}$ yards of 27-inch material for bloomers. Sizes, 2, 4, and 6 years. Price, 50 cents.

FROCK NO. U3912.—For the frock in 4-year size: $1\frac{1}{4}$ yards of 32-inch material; $1\frac{3}{8}$ yards of 32-inch contrasting material. Sizes, 4 and 6 years. Price, 50 cents.

FROCK NO. U3845.—For the frock in medium size: 3 yards of 36-inch material; $\frac{3}{8}$ of a yard of 36-inch material for collar and cuffs. Sizes, 6 and 8 years. Price, 50 cents.

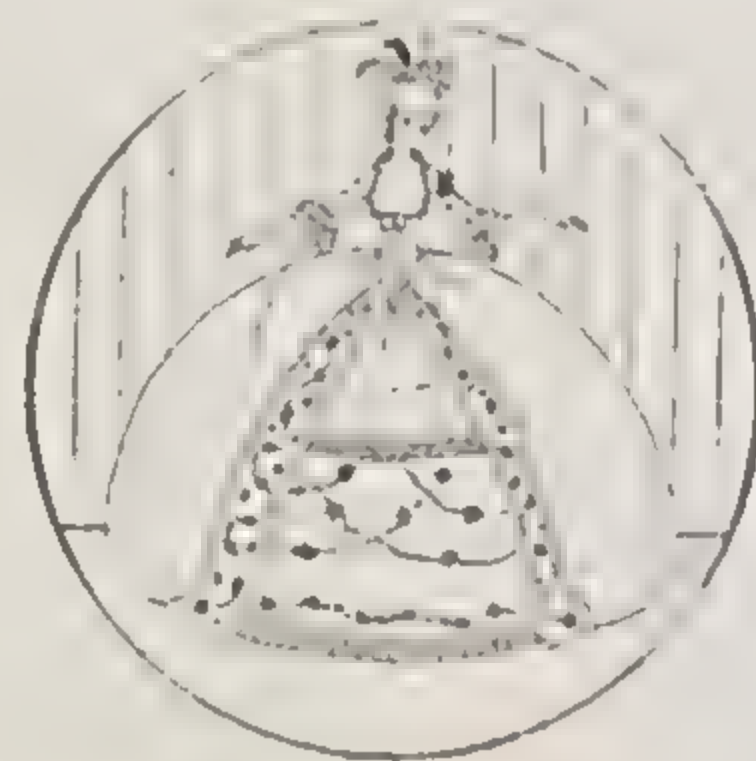
DRESS NO. U3671.—For the dress in medium size: $2\frac{1}{2}$ yards of 27-inch material. Sizes, 4 and 6 years. Price, 50 cents.

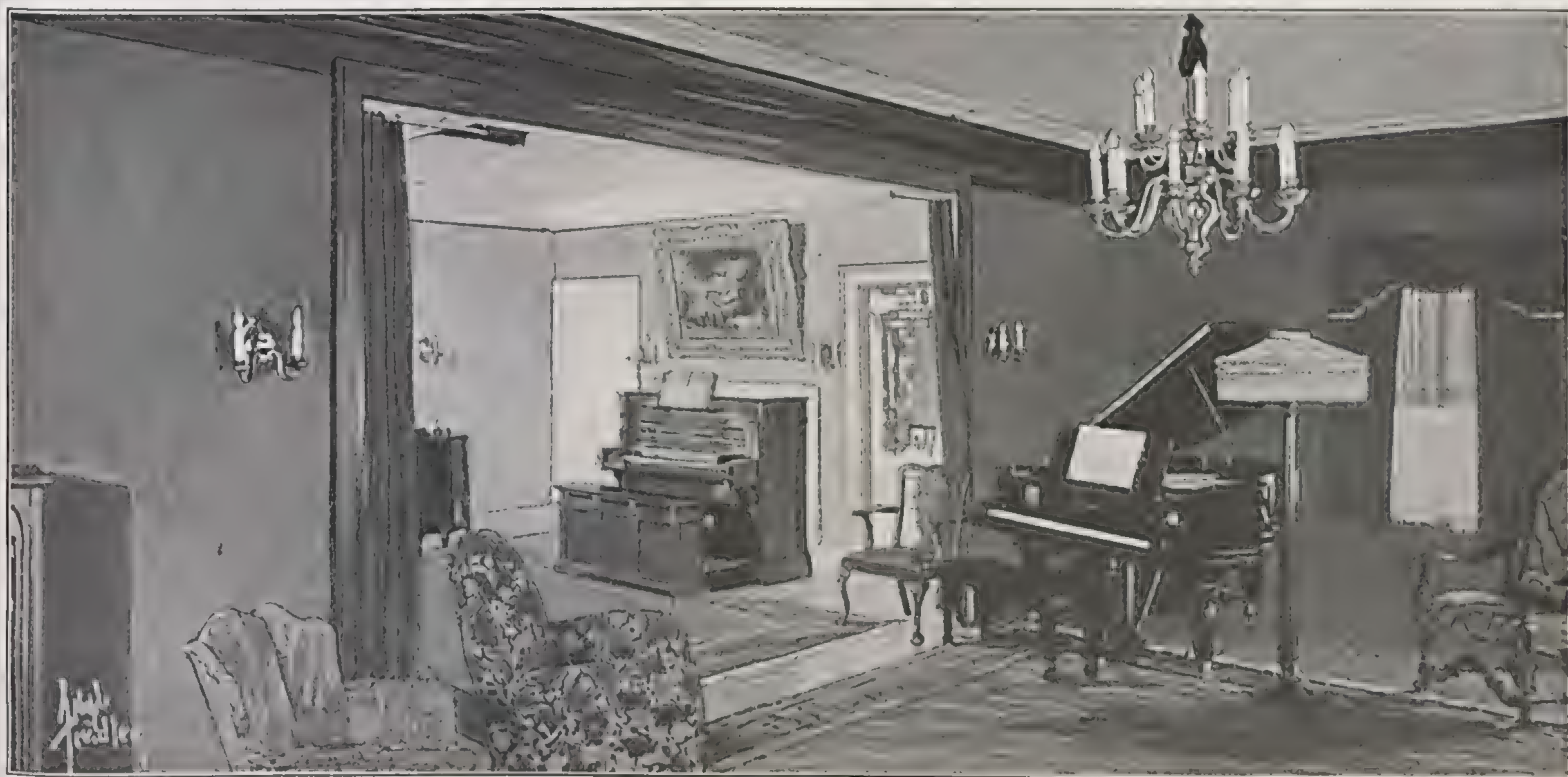
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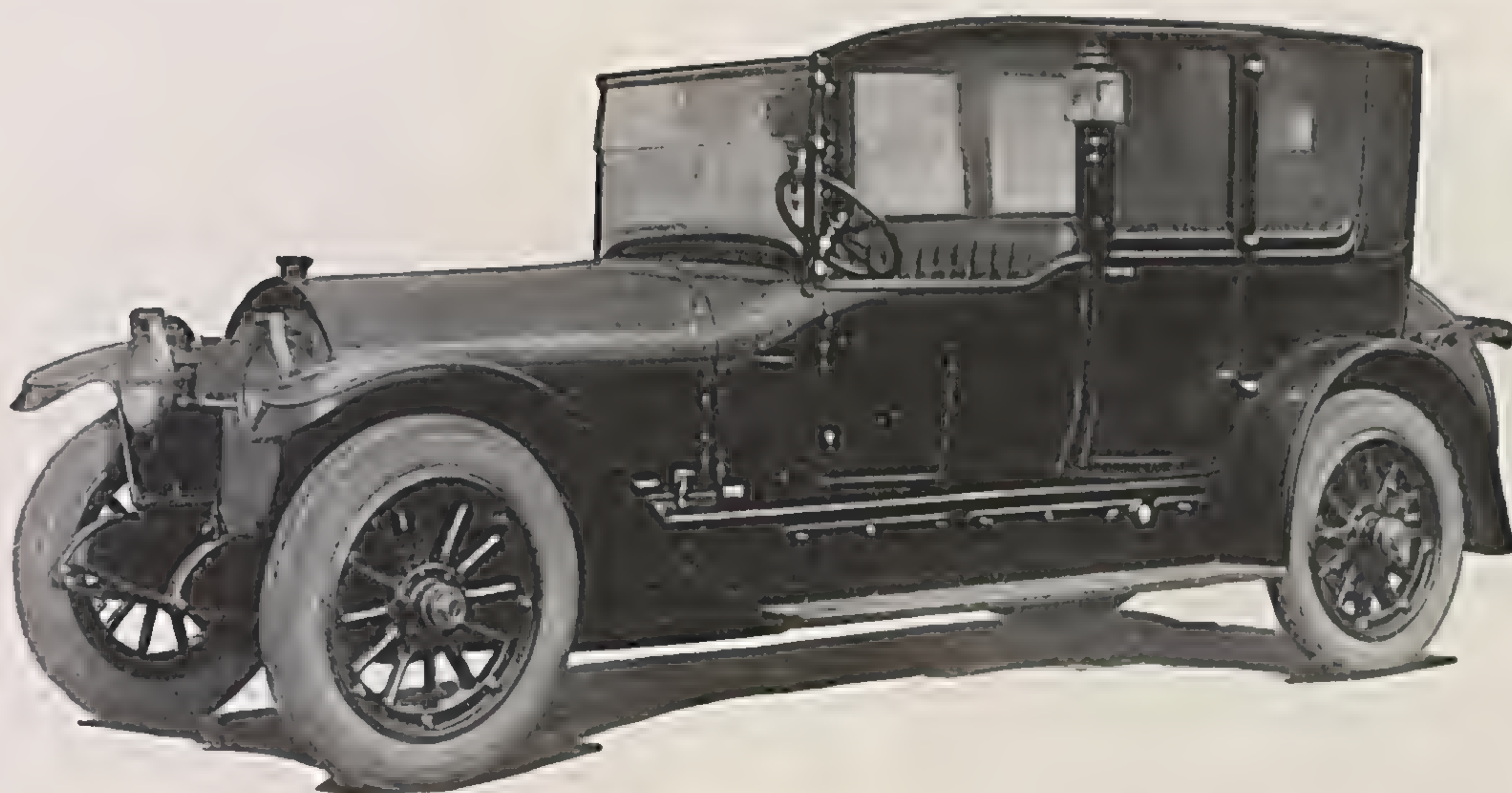
WHAT THEY READ

WALTER PATER has distinguished romanticism from classicism in an essay of solid worth, but we greatly need a new and authoritative definition that shall distinguish romanticism from realism. Let a man boldly use a few naughty words in his fiction, and he is hailed by the thoughtless as a great realist. One critic thinks Mr. Burke, of "Limehouse Nights," the most gifted realist of English letters, a judgment proclaiming the critic's shallow thoughtlessness. Early English fiction, after it had definitely taken the form of the prose novel, was mainly realistic. "Robinson Crusoe," now for almost two hundred years the delight of old and young, is a piece of realism beside which Mr. Burke's stories fairly shriek with the colours of romance. Defoe's other stories, often concerned with the adventures of disreputable persons, but never adorned with the naughty word for the purpose of heightening the effect, are also amazingly realistic. His account of the Plague in London, which raged when he was little more than an infant in arms, is done with such circumstantial realism that most readers suppose him to have seen it with adult eyes. The late eighteenth century saw the rise of romantic prose fiction in Great Britain, and Walter Scott a few years later became its great exemplar; ever since this period, British and American fiction have had their romantic and their realistic periods. Trollope is the best mid-nineteenth century example of realism in British fiction, and Mr. Howells has held like place in American literature for almost half a century. Many of our recent would-be realists are such only in form. Rudyard Kipling—the Kipling of Indian days—begat a whole race of such realists, men and women who mistake the bold treatment of forbidden subjects, the free use of a few Saxon words descriptive of bodily functions and things of sense, for naked truth. There is a necessary limit to this kind of realism, because, censor or no censor, the general public will not buy and read books that deal with the unspeakable. It is quite possible for a genuine artist to out-realize the boldest of the verbal realists by showing every-day life as it is actually lived, and that without the use of words that shock or the discussion of forbidden subjects. Doubtless the mealy mouthed false modesty of Victorian fiction has given us our recent race of protestant realists, but most of them prove their essential romanticism by their careful avoidance of what they really know and their search for the word and the thing that surprise and shock. The post-Shakespearean drama of lust and blood, something foreshadowed by the great William himself, perhaps thought itself realistic, though it was genuinely romantic. There is a vast deal of modern spurious realism to be diag-

nosed as ill-disguised romanticism, and its creator instinctively avoids familiar scenes and characters, because his passion for romance naturally leads him away from what he regards as the commonplace. Pater acutely points out that the characteristic which distinguishes romanticism from classicism is "strangeness," and it is strangeness that is the distinguishing characteristic of the modern pseudo-realist—a quality which marks him as a romanticist.

LIMEHOUSE NIGHTS, by THOMAS BURKE, comes with the official "imprimatur" of H. G. Wells certifying to its "romantic force and beauty" and with the critical judgment of a Scotch newspaper that the author "is the most gifted realist our literature has produced." Mr. Wells is far nearer right than the Scotch critic, for Mr. Burke is certainly not a realist and he has some claims to being a romanticist with force and, now and then, beauty, though much of the time Mr. Burke's stories are nakedly ugly and sometimes they border on the loathsome. Caradoc Evans, to whom Mr. Burke dedicates his book, is a genuine realist; but, squalid as the life is that he depicts in "My People," he manages to avoid the worst errors of taste that mar "Limehouse Nights." These stories, fourteen in number, are concerned with the life of the Chinese and maritime region lying about the famous Limehouse of London, a polyglot quarter deeply tintured with orientalism, the scene of the lowest debauchery, of the vilest crimes. Mr. Burke concerns himself with the vicious orientals, the women of the town, the bruisers and blackguards of this quarter, and he misleads shallow critics, such as the Scotchman, into the notion that he is a merciless realist by the daring plainness, the naked horror of his speech. Romance, however, is written all over the book; for Mr. Burke knows not the inside of the oriental, only his grosser outward manifestations, and the electric-lit glitter of vice and crime appeals to his vivid imagination. He has a quick eye, also, for the beauty and distinction in the physical atmosphere of the region where his scene is laid, and he possesses a distinguished power of painting, with a few vigorous strokes, a human face or figure or the confused ensemble of a crowded street by night. If Mr. Burke has a literary father, he is Rudyard Kipling of the old, daring, boyish days, when he loved to give us the romance of Indian native quarters under a bold pretence of realism. (New York: Robert M. McBride and Company; \$1.50 net.)

BROMLEY NEIGHBORHOOD, by ALICE BROWN, in both style and subject is peculiarly congenial to the author. (Continued on page 106)



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WHAT THEY READ

(Continued from page 104)

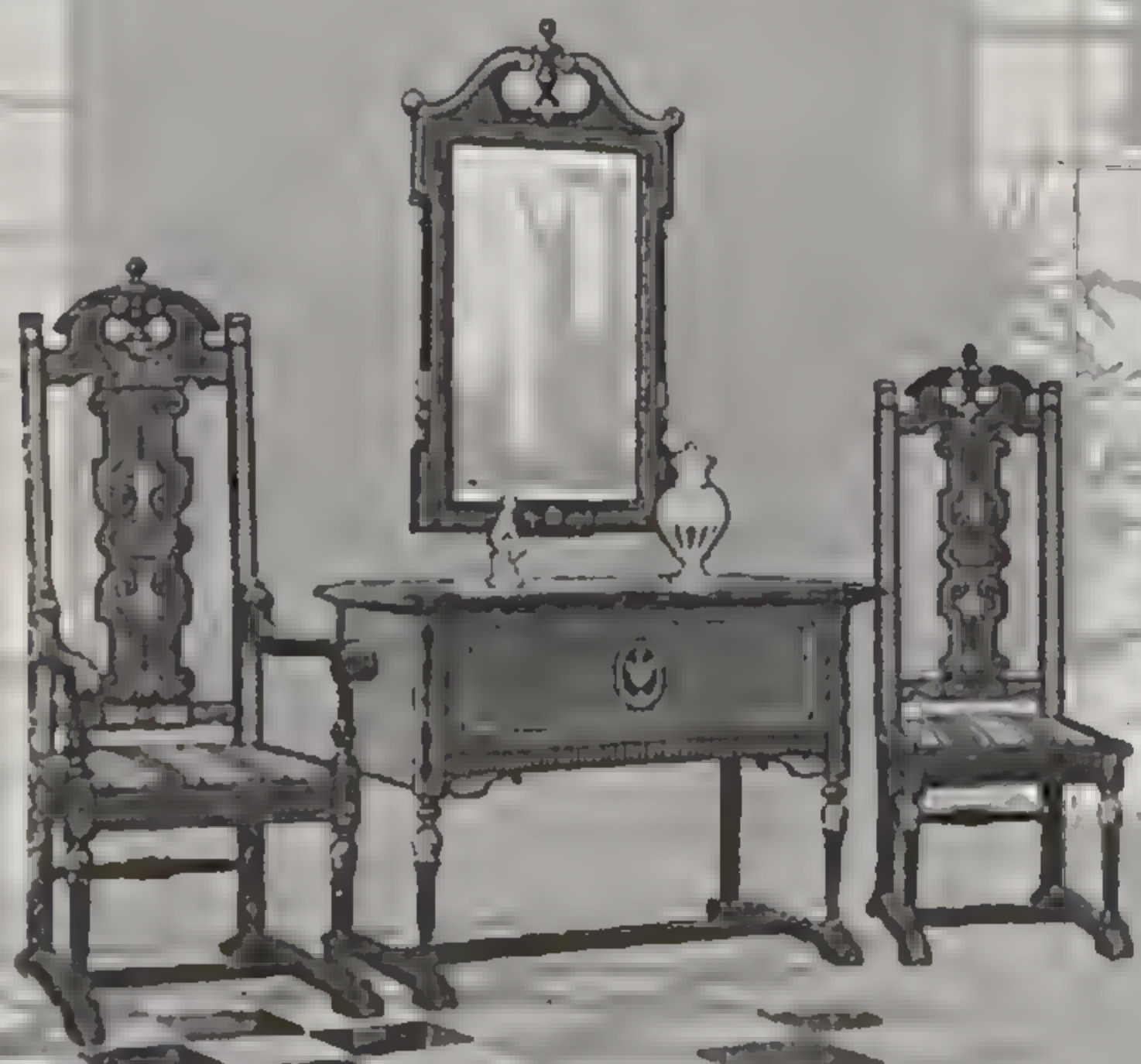
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of so many deft and penetrating short stories and sketches of rural life in New England; it far surpasses other recent novels by the same writer. She gives us not so much a well-knit drama as a succession of character studies lovingly done and with truth to the varied manifestations of the rural New Englander. Alice Brown is fond of contrasted characters, and her people in this book fall into pairs, each one having a member who is displayed the better by virtue of contrast with the other. There are two mothers, one silly, the other sane; two girls, one vestal in purity, the other naturally meretricious—to employ the word in a sense close to its Latin root. Among the male characters, there are two young brothers, one morally vigorous, the other charming but just short of what makes the first a full man; there are two older brothers, one prosperous through roguery, practical, selfish, unpatriotic, the other an idealist, contemptuous of conventions and lit with a spark of genius. Each standing alone among these pairs are the authoritative husband, hard, selfish, tyrannical, and an old maid, timid, suppressed, but rich in love for the young and secretly full of romance. All of these and others act and react upon one another, until the relations of the principal characters are in a perplexing tangle, and one that the author does not feel called upon to unravel in accordance with any conventional rule of order. This is a book that could not possibly have come out of any region of the earth except rural New England, and as a truthful presentation of countryside types that must before long vanish in the "American melting-pot," it is truly precious. (New York: The Macmillan Company; \$1.50 net.)

THE RED PLANET, by WILLIAM J. LOCKE, seems to be the author's fulfilment of an obligation, apparently resting upon every popular British novelist, to produce at least one war book. Fired by the example of Mr. Wells in "Mr. Britling Sees It Through," Mr. Locke places his scene, not upon the battlefields of France or Flanders, of Russia, Austria, or the Balkans, but at home in England. In no other respect does "The Red Planet" resemble "Mr. Britling Sees It Through," for Mr. Locke continues in this new story the declension that has marked his work for some years past and gives us what reads like the "novelization" of a sensational and improbable "movie" drama; so much so, indeed, that one almost seems to hear the slow music at appropriate incidents and to see the characters hurrying in and out with that undignified haste that characterizes the movie stage. There is little of the old-time humour that gave Mr. Locke his first popularity, and the gross improbability of the chief male character, who is at once a hero and an occasional coward, a seducer and a devoted lover, a liar and a man of sensitive honour, would have damned the book for a professional "reader," had it come to him as an anonymous manuscript. (New York: John Lane Company; \$1.50 net.)

THE JOYFUL YEARS, A NOVEL, by F. T. WAWN, which reads like a first performance, will be pished and tushed by those who demand pure tragedy in fiction, but greatly loved by simple-minded every-day folk who can tolerate fictional optimism and idealism. As a great majority of the reading public is still thus tolerant, "The Joyful Years" seems sure of popularity, and it may become a prime favourite. The book is, above all else, a love story, but it is some other things beside. There are half a dozen well indicated characters, among them that difficult thing, a girl in her early teens. We have also a light-minded beauty in her later teens, a good couple of parents, a brilliant author done with great

cleverness, a selfish man of mature years with a low view of love and an insolent way of love-making, the youthful "hero," Peter, modest, simple, and true, and finally the "heroine," one of the dearest girls in recent fiction. The story of these characters is cast against the background of conventional and semifashionable life in London, a simpler summer life at Tintagel, and, of course, the soldier's life on the Western front. The story opens in an engaging fashion and is distinguished throughout for natural dialogue that usually helps along the plot or tends to development of character. Some readers will think there is too much of scenery at Tintagel, and perhaps there is; but few will quarrel with the descriptive and moralizing bits on the front, while the scenes in the London business office, if somewhat alien to the rest of the book, help to afford variety and foil. Best of all are the love-making of Peter, with its sweet idealism, his rare modesty, and the girl's admirably indicated and exquisite personality, physical and spiritual. It is long since so sweet, wholesome, humorous, and truly moving a story has appeared, and those who contemptuously call it "mid-Victorian" may go hang! (New York: E. P. Dutton and Company; \$1.50 net.)

SUMMER, A NOVEL, takes EDITH WHARTON back to the scenes of rural New England. The story concerns itself with a dull village of western Massachusetts, overhung by a mountain upon which is perched a lawless community much dreaded and reprehended by the villagers. Charity, the chief and only self-consistent character in the book, is a mountain girl brought in early childhood to the village and reared in the family of the local lawyer. Romance comes to her in the person of a young urban architect, a cousin of the local Lady Bountiful. The title of the story is justified by the fact that most of the incidents occur between June and October. Charity is done with sympathy and fine effect, but hardly another important character has consistent reality. The young architect needs explanation and explication, elaboration and other illustrative treatment, to justify the fashion in which his creator has imposed upon him the character of a Lothario; while the lawyer's inconsistencies are equally in need of dramatic justification. There are strong scenes in the story, especially that of the funeral on the mountain, though this is a sort of tour de force; there are alluring bits of realism in the minor village characters, and also the physical atmosphere of the New England summer is done with an effective, though delicate, impressionism. As a whole, however, the story lacks realism and fails of the poignant truth that makes "Ethan Frome" a little masterpiece. Why does so skilled a writer as Mrs. Wharton make anybody "experience" a railway journey? (New York: D. Appleton and Company; \$1.50 net.)

THE INTERLOPERS, by GRIFFING BANCROFT, may be perhaps the forerunner of a fictional series to parallel that huge library of the elder Bancroft's books on the old Spanish territory west of the Rockies. Griffing Bancroft attempts in this novel to give us, under fictional guise, the life of a community in an arid valley of California, and in doing this he mingles the personal passions and interests of his leading characters with abundant local colour and communal affairs. The dramatis personæ are for the most part well defined, and some of them are pretty fully detailed, while there are individual scenes of genuine dramatic interest. Much of the life of the community is done with interest, and the social problems are clearly set forth, but the anxiety

(Continued on page 108)

IN THE NEAR FUTURE WE PROBABLY SHALL BE COMPELLED TO ACCEPT ORDERS SUBJECT TO SUCH CONTINGENCIES AS THE NATIONAL NEEDS MAY DEMAND. PROMPT ACTION UPON THE PART OF INTENDING PURCHASERS THEREFORE, MAY SAVE CONSIDERABLE DELAY IN THE OWNERSHIP OF A SIMPLEX CAR AS WE HAVE FOR IMMEDIATE DELIVERY A LIMITED NUMBER OF FINISHED CARS EQUIPPED WITH BODIES BY THE FOREMOST NEW YORK BUILDERS

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WHAT THEY READ

(Continued from page 106)

of the author to give us topography, soil, industry, and local issues, constantly gets the better of his dramatic and narrative art. He is too didactic and technical; he is pitiless in his habit of holding up the progress of the story while he delivers his lecture on the Japanese situation, the work of storm and frost, the geology of the valley, the history of local development. A truly great story-teller could have managed the rich material with which Mr. Bancroft deals so naively, in such fashion as to give us the essentials of topography, social problems, and all the rest, yet subordinate these things to the human drama of the leading characters. In spite of this capital defect, the book is likely to have a genuine interest for those who are not too exacting as to the proprieties of fictional art; for Mr. Bancroft has a good story to tell, and he knows the land of which he writes—knows it too well and loves it too much, unfortunately, to make it mere background and setting for any story. (New York: The Bancroft Company; \$1.50 net.)

THE LOOKOUT MAN, by B. M.

BOWER, takes the author somewhat out of his accustomed happy hunting-grounds of the western cow country and gives him a chance to show what he knows about the Federal Forestry Service and some other not immediately related things in California. He opens with a highly sensational motor ride home from a scene of youthful debauchery, a ride that might, with suitable modification of detail, have been placed in the suburbs of Philadelphia, New York, or Boston. For the triple juxtaposition of a motor, youth, and whiskey brings on a form of madness foreign to no American latitude. The ride results in a frolicsome little homicide, and the most innocent member of the party streaks it for hiding, which he finds on a mountain top and in the Forestry Service. In his lonely situation, however, love and adventure visit him in full sufficiency. It turns out that the frightened youth's isolation brings him in contact with a great variety of "human wariors," and of course Mr. Bower, who can make anything happen that he chooses, finds his account in showing us slangy and violent western Irishmen, a studious professor, and some girls—one of them unconventional to a degree which poker players, and some other folk, call "the limit." The young man's rich, proper, and conventional mother goes in search of him and, after enduring much trial with fortitude, finds him not only wedded but purged of criminal suspicion by a trial which he has himself had the wisdom to seek. If you like Mr. Bower's pretty obvious method of obtaining his harmless little effects and have time for something less than the best fiction, by all means read "The Lookout Man." It is warranted safe, kind, and—if not true—at least an entertaining caricature of truth. (Boston: Little, Brown, and Company; \$1.35 net.)

GONE TO EARTH, by MARY WEBB,

is a pure romance of the impossible, touched with pathos and sweetened with poetry. The scene is in mountainous Wales, and the character that gives quality to the book is a Gipsy woman's child, who inherits from her mother a deep love for nature and for the beasts of field and forest and a hatred of cruelty, of uncharity, of unkindness. She is an innocent pagan,—beautiful, untaught, at eighteen more child than woman, fitted exactly to be the victim of the brutal squire who relentlessly pursues her even after she is strangely and unequally mated with the local minister. Her vacillation between the husband who loves her with a true devotion and the brutal squire who, in his way, also loves her, appears as inexplicable inconsistency; but her essential

purity triumphantly outlives what must conventionally be called its death. The story is certainly not a transcript from life as it is lived anywhere but in the imagination of the romantic novelist, but it has the sort of higher truth which dwells in realms unknown to ordinary human creatures. It would be unjust to the author to leave the impression that the three leading characters are alone worth while in this story. The harpist father of the Gipsy woman's daughter is done with good effect, and the servant of the squire is a happy creation, with the flavour of the saucy valet as we find him in sixteenth-century comedy, plus something of the old soldier of a later time. Other rustics are done with a few happy touches, and the ambitious old maids are living figures. The style of the author is vigorous and picturesque and unmarred by signs of effort. (New York: E. P. Dutton and Company; \$1.50 net.)

DAY AND NIGHT STORIES, by

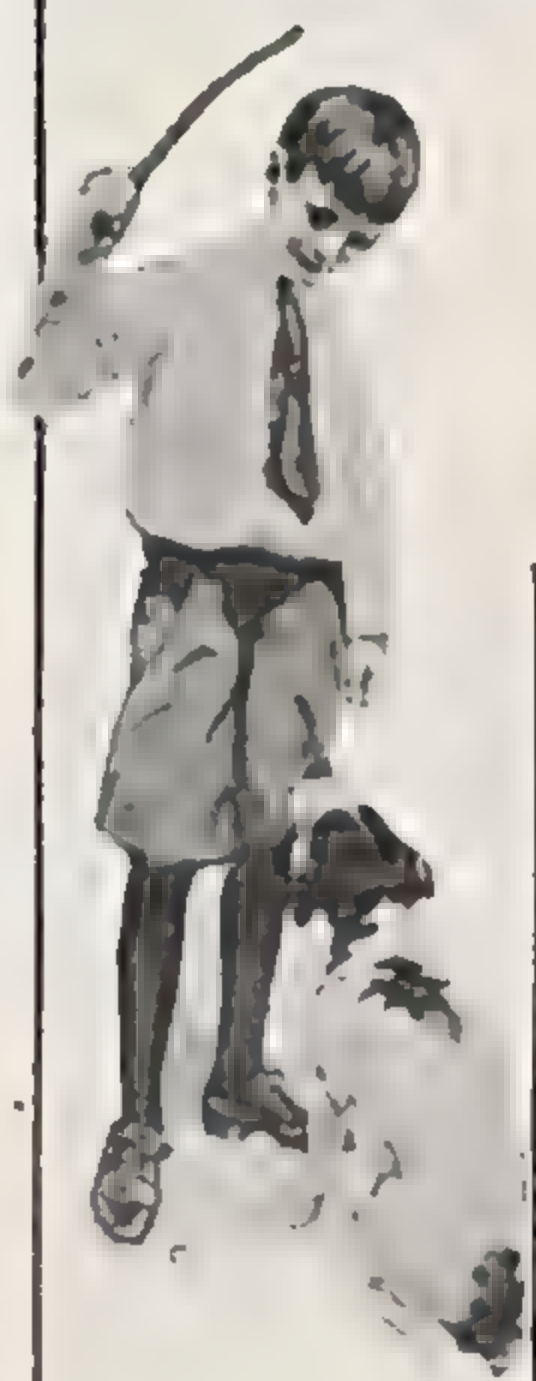
ALGERNON BLACKWOOD, consist of fifteen tales, if such they may be called, which deal with the supernatural, if aught is such; they show us the author of those early eerie things written for children and warranted not to alarm, in his latest development as a psychologist of the spiritually and mentally obscure. One does not have to be a believer in occultism to write of the occult, as witness a volume of ghost stories by the sane and daylight William Dean Howells, and perhaps Mr. Blackwood is less an occultist than an artist who amuses himself by experimenting with the limitations of his readers. These stories are not for those who devour best sellers and perhaps not even for those who like to shiver at midnight over a volume of Poe, but they have their curiously subtle appeal to a small audience. Mr. Blackwood writes well, though he does say "Normally he was a taciturn, silent man," forgetting the taciturn vestal of Horace, whose taciturnity was merely silence plus reserve. The story, by the way, in which this bit of tautology occurs seems a little tedious in the "index," as Hamlet might have said, and its Brito-American has a touch of caricature in speech and ideals hardly to be expected of Mr. Blackwood, who knows both countries. Would the author have us believe that the girl in the first story spoke to her tardy lover from the grave, or was her supposed reply to his knock merely an emanation of his own consciousness? Take it as you will—and most will take these problems in Mr. Blackwood's tales according as temperament or conviction dictates—dalliance with the occult is mainly a harmless exercise, if not always a useful employment of leisure. Did you really see your mother's family ghost that night you woke in your trundle bed and a tall woman in white turned in sorrow from your childish pillow? What matter? It is amusing to believe with unbelief in the tradition of the occasionally visiting spectre. (New York: E. P. Dutton and Company; \$1.50 net.)

FOR YOUNGER READERS

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RINGTON DUKES, by HAROLD BRUBAKER, has the true touch of boy life as it is lived in a little city. The subtitle of the book tells us that it is "A tale of those activities which made him an important figure in his town, in his family—and in other families." Ranny is introduced to the reader as "eight goin' on nine," and throughout the book he miraculously maintains that interesting age. Mr. Brubaker is a humorous and sympathetic observer of boys, and this delightful collection of sketches bristles with things to make the reader smile, and it has subtler touches that warm his heart

(Continued on page 110)



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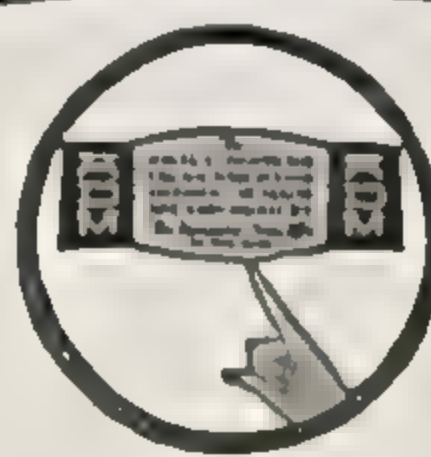
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WHAT THEY READ

(Continued from page 108)



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because they are so true to every-day American home life in its most amiable matters, and the superfluous grown folk, a boy's odd ambitions and absurd misinterpretations of the world about him. His companions are like unto him in these matters, and the superfluous grown folk, who have to be brought in so that the social picture shall not be incomplete, are almost as natural as the boys, though somewhat less amusing. This is a thoroughly wholesome book, addressed, of course, not to children but to adults, and it is likely to find a host of appreciative readers. Mr. Brubaker has done the world a good turn, and F. Strothmann has effectively seconded him with pleasing illustrations. (New York: Harper and Brothers; \$1.40 net.)

THE FLAG: A PATRIOTIC STORY, undertakes to teach youth a delicate, tender, loyal respect for Old Glory by telling the tale of two boys, each of whom in mere thoughtlessness failed upon a single occasion in such respect. Both eventually made, upon the battlefields of France, more than ample amends for their error; while one of them for half a dozen years suffered obloquy on account of his boyish misdeed. Mr. Greene tells his story rather stiffly, rising only now and then to pathos and humour, and much of the time making his characters talk like wooden mannequins. Colonel Butler is an unendurable old prig, and the father of his disowned daughter-in-law seems unnecessarily crude, though he at least has some genuine touches of nature. The boyish fun at the flag presentation and later the reconciliation of the two old men are the best things in the book. Aunt Millicent may be thought to furnish a mild form of pacificism as antidote to the rather raw patriotism of Colonel Butler. The enthusiastic admirer who thinks Mr. Greene's book equal to "The Man Without a Country" should give up school teaching and become the special pleader for a prosperous publisher of cheap fiction. (Philadelphia: George W. Jacobs and Company; \$1.25 net.)

OF COMEDY AND VERSE

PLOTS AND PLAYWRIGHTS: A COMEDY, by EDWARD MASSEY, is a bit of satire by one of the Baker's dozen turned out annually from the dramatic class room of Harvard, each with the mystic label "47," to astonish the play-going world with their native freshness. You can have any kind of dramatist made to order by application to "Workshop 47," Harvard University, Cambridge, Massachusetts. Mr. Massey's comedy was written about two years ago, when he was still a pupil of the Harvard school, and was produced under the patronage of the school late in 1915. It first saw the light of general publicity when given in New York by the Washington Square Players in the spring of 1917. What Mr. Massey has undertaken is to satirize his professional brethren, and in doing so he has happily exhibited his own variety, for his little comedy gives a succession of single acts, each with its touch of comedy and its hint of tragedy, as if in preparation for a moving melodrama. Then it brings the characters of all these acts together in a sort of wild melodramatic medley, again in a single act modelled upon the old-fashioned popular thriller played to slow music. As a thing to read by the study fire, Mr. Massey's comedy is not very comic, for it is addressed in large measure to those acquainted with the technique of the drama as taught in "Workshop 47" and as practised by the host of its pupils who have escaped into the world of the professional playwright. According to the publishers, "Plots and Playwrights" proved extremely pleasing to some critics and

to those "in the know," which may be supposed to include nearly all who frequent the Comedy Theatre. (Boston: Little Brown, and Company; \$1 net.)

SONGS OF HOPE, by HAROLD SPEAKMAN, appears as one of the slimmest of those slim volumes with which the modest younger poets are wont to approach the world. Mr. Speakman has embellished his half score of short poems with "decorations" of his own designing, some of them full-page impressionist pictures in colours, others symbolic outlines in golden ink. These verses, although called "Songs of Hope," are mostly in a minor key, with sometimes the sad music that suggests unshed tears. There is, however, a justification for the title in the stubborn optimism with which the poet draws hope from pain, adversity, and grief. Once, in the little poem entitled "The Lambs of God," Mr. Speakman comes close to the sublime, and once—but, alas, only once—he has the triumphant lyric touch. This he attains in the lines entitled "Rhythm," which run thus:

*Oh, the chant of a wind-sprung tree
And the great voice of the sea
And the rhythmic beat of marching feet
Bring joy to the heart of me.
I know the song of the rain
And the call of the wood and the plain.*

—And, again:

*Teach me that symphony of Joys and
Fears:
The thund'ring Rhythm of the passing
Years.*

(New York: Thomas Y. Crowell Company, 75 cents net; leather, \$1.50.)

RESEARCHES OF THE SCIENTIST

SEX WORSHIP AND SYMBOLISM OF PRIMITIVE RACES, AN INTERPRETATION, by SANGER BROWN, 2ND, M.D., Assistant Physician Bloomingdale Hospital, reviews rapidly the history of a curious and obscure subject, and draws from this amazing tale some conclusions highly significant as to primitive survivals in the backward eddies of the world and strange manifestations even in the heart of modern civilization. According to Dr. Brown's view, primitive sex worship, with its practices so repugnant to our notions of today, was sincere and without evil intent. The survival and revival of sex worship in the middle ages, among such social groups as the Rosicrucians, the Knights Templars, and others named by the author, he thinks were thoroughly unwholesome, as being without the naïve simplicity of primitive peoples and altogether out of keeping with the civilization of the age. He believes that nature worship and sex worship had a relation of sequence, usually in the order as they are here cited, and that the two were in many instances gradually confused. He cites, among interesting modern survivals of something very like sex worship, the extremely curious practices of that strange little group, the Todas, inhabitants of a mountain valley in the East Indies. The Todas care for the sacred buffaloes and, in doing so, they observe an elaborate ritual, while their sexual relations are oddly primitive. As a psychiatrist, Dr. Brown finds his subject valuable because it throws light upon the significance of manifestations in diseased mentality. This book of less than one hundred and fifty pages contains some of the strangest and most interesting records of human history and development; and since the author has not used an abstruse and technical terminology, its interest is not for the specialist alone. (Boston: R. G. Badger and Company; \$3 net.)

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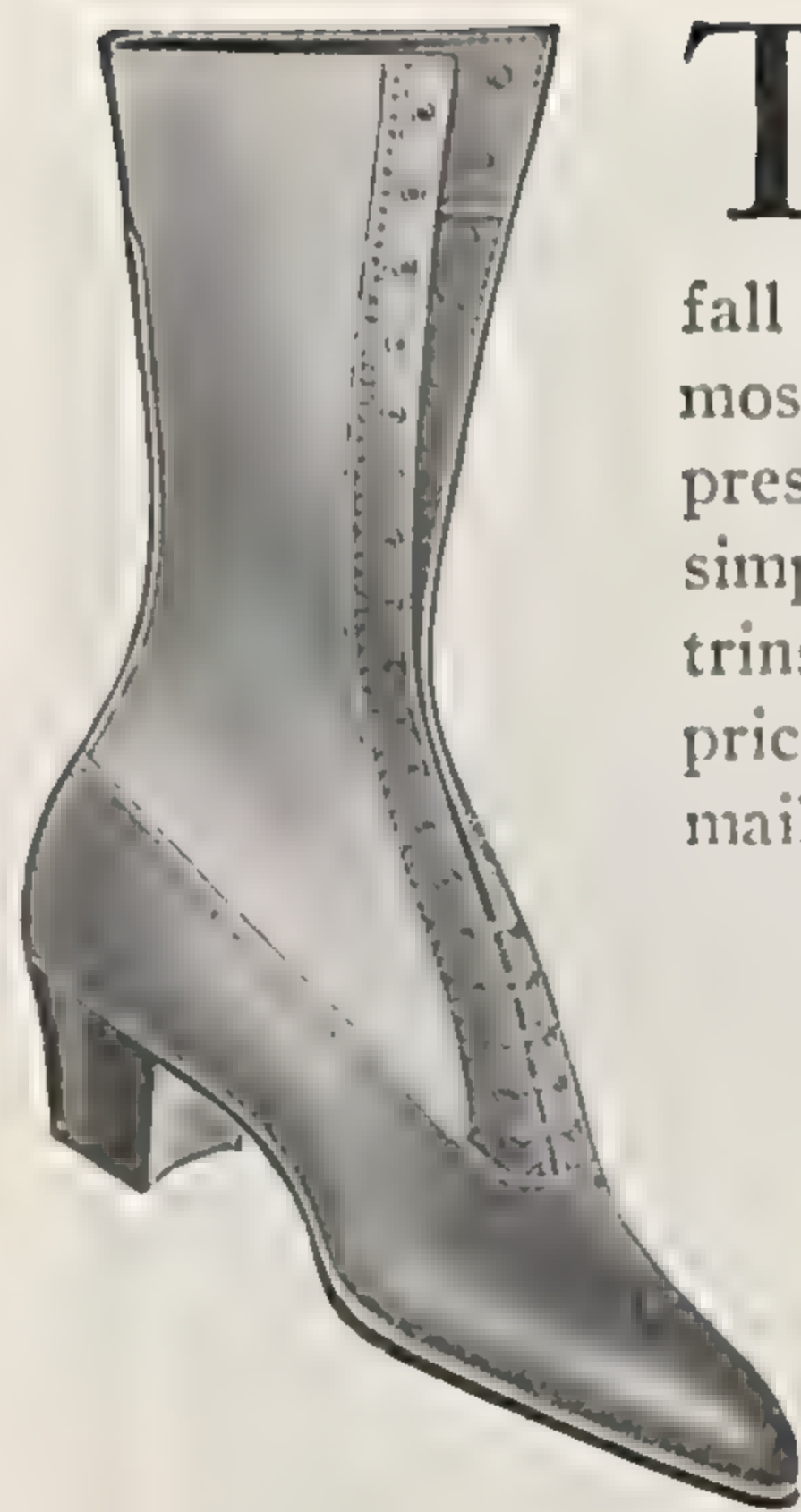
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Kelsey.—On September 6, Ernest Westervelt Kelsey.

Lincoln.—On September 2, at his country home at Locust, New Jersey, Lowell Lincoln.

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Fullerton-Tuttle.—Miss Hope Fullerton, daughter of Mr. Hal B. Fullerton, to Corporal Arthur B. Tuttle.

Hees-Sebring.—Miss Marion Lockman Hees, daughter of Mr. William Rathbun Hees, to Mr. William Merle Sebring, son of Mr. William L. Sebring.

Hoffman-Shack.—Miss Ruth Newton Hoffman, daughter of Justice Benjamin Hoffman, to Mr. Newton M. Shack, son of Mr. Joseph Shack.

McCarter-Wheeler.—Miss Leslie A. McCarter, daughter of Mr. Arthur James McCarter, to Lieutenant Frederic C. Wheeler.

Montague-Coe.—Miss Neva I. S. Montague, granddaughter of Mrs. D. Stewart Denison, to Mr. Fordyce B. Coe, son of Dr. Henry Clarke Coe.

Munroe-Barron.—Miss Ruth Schermerhorn Munroe, daughter of Mr. Frederick M. Munroe, to Mr. Elwyn Lee Barron, son of Mr. Elwyn A. Barron.

Ogden-Bates.—Miss Hazel Ogden, daughter of Dr. William E. Ogden, to Mr. William Le Roy Bates, son of Judge E. L. Bates of Bennington, Vermont.

Shipway-Matthiessen.—Miss Margaret Estelle Shipway, daughter of Mr. John Henry Shipway, to Mr. Richard Peck Matthiessen, son of Mr. Frank Matthiessen.

Weiman-Given.—Miss Dorothy Arnold Weiman, daughter of Mrs. Arthur Vining Davis, to Lieutenant William Barnes Given, junior, son of Mr. William Barnes Given.

BOSTON

Currier-Lindsey.—Miss Anne Currier, daughter of Mr. Guy W. Currier, to Mr. Kenneth L. Lindsey, son of Mr. William Lindsey.

Stoddard-Hayes.—Miss Yvonne Stoddard, daughter of Mr. George H. Stoddard, to Mr. Henry Reed Hayes, son of Mrs. John J. Hayes.

CLEVELAND

Percy-Simons.—Miss Carolyn Clifford Percy, daughter of Mr. Frank Percy, to Captain Langdon Savage Simons.

PHILADELPHIA

Cassatt-Thayer.—Miss Lois B. Cassatt, daughter of Captain Edward B. Cassatt, to Lieutenant John B. Thayer, 3rd, son of Mrs. John B. Thayer, junior.

Denckla-Packard.—Miss Mary Denckla, daughter of Mr. Hermann A. Denckla, to Lieutenant J. Francis R. Packard, son of Mr. John H. Packard.

WASHINGTON

Dabo-Douglas.—Miss Madeleine Dabo, daughter of Mr. Leon Dabo, to Captain Richard Douglas, U. S. R., son of Mr. Albert Douglas.

Weddings

NEW YORK

Bulkeley-Whitmore.—On September 5, in St. John's Church, Hartford, Connecticut, Mr. Houghton Bulkeley, son of ex-Governor Morgan G. Bulkeley, and Miss Margaret Whitmore, daughter of Mr. William Franklin Whitmore.

Clucas-Bull.—On September 18, in Grace Church, Mr. Edward Welch Clucas, and Miss Frederica Bull, daughter of Captain Frederic Bull.

Crimmins-Daly.—On August 25, in St. Margaret's Roman Catholic Church, Dorchester, Massachusetts, Mr. Cyril Crimmins, son of Mr. John D. Crimmins, and Miss Katherine Daly.

Ferguson-Royston.—On August 25, Mr. Harry S. D. Ferguson, and Miss Grace M. L. Royston, daughter of Mrs. M. L. Royston.

Huntington-Riley.—On September 5, in the Church of the Ascension, Lieutenant Edgar I. Huntington, U. S. N. A., and Miss Margaret A. Riley.

Lyndon-Walker.—On August 28, in the Cathedral of St. John the Divine, Mr. Edward Lyndon, and Miss Mary Barbour Walker, daughter of Mrs. Barbour Walker.

O'Brien-Weightman.—On September 11, in St. Patrick's Cathedral, Mr. Esmond Paul O'Brien, son of Mr. Morgan J. O'Brien, and Miss Mary Weightman, niece of Mrs. A. F. Richardson.

O'Malley-Dalrymple.—On September 1, in the Church of the Sacred Heart, Mr. Frank Ward O'Malley, and Miss Grace Edsall Dalrymple, daughter of Mr. Alexander Dalrymple.

Payne-Means.—On September 8, at Stonecrop Lodge, the country place of the bride's parents, at Middlebury, Vermont, Mr. Charles T. Payne, son of the late General Eugene B. Payne, and Miss Margaret Appleton Means, daughter of Mr. David M. Means.

Renfrew-Harway.—On September 1, Mr. Earle Barnard Renfrew, son of Mr. John S. Renfrew, and Miss Ethel Whitmore Harway, daughter of Mrs. G. Conant Harway.

Slee-Benoist.—On August 25, at Earlehurst, Virginia, Lieutenant James N. Slee, 3rd, son of Mr. J. Noah H. Slee, and Miss Anna Wright Benoist, daughter of Mr. Theodore Benoist, of St. Louis.

Spence-Dunlap.—On September 8, at the home of the bride's father, Lieutenant Kenneth M. Spence, and Miss La Belle Boyce Dunlap, daughter of Mr. John R. Dunlap.

Walsh-Aman.—On September 5, in the Chapel of St. Ignatius Loyola, Mr. Joseph Dixon Walsh, son of Mrs. Charles Harper Walsh, and Miss Margaret Middleton Aman, daughter of Mrs. Ambrose Aman.

Young-Weil.—On September 5, Corporal Sloan Young, son of the late Thomas Sloan Young, and Miss Elizabeth S. Weil, daughter of Mr. J. J. Weil.

CHICAGO

Neilson-Morris.—On September 5, at the home of the bride, Mr. Francis Neilson, and Mrs. Edward Morris.

PHILADELPHIA

Eliason-Marshall.—On September 10, Mr. Hiram B. Eliason, and Miss Helen Louise Marshall, daughter of Mr. John Marshall.

Saportas-Sinnickson.—On September 10, at the home of the bride's father, Mr. George Arthur Saportas, and Miss Elisabeth R. Sinnickson, daughter of Mr. Charles P. Sinnickson.

WASHINGTON

Johnson-Frear.—On September 6, at the bride's home at Hudson, Wisconsin, Mr. W. Allen Johnson, son of Mrs. C. H. Johnson, junior, and Miss Marguerite Frear, daughter of Representative James A. Frear.

Weddings to Come

NEW YORK

Saltus-Munds.—On October 25, in St. Thomas's Church, Miss Elsie Saltus and Mr. J. Theus Munds.





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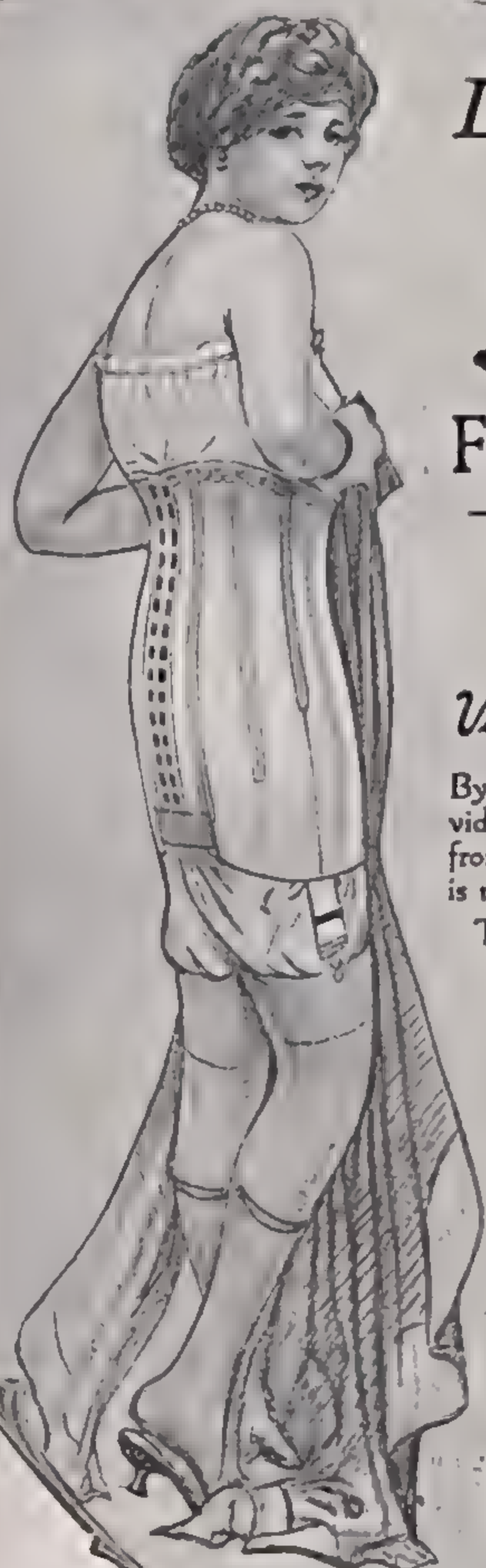
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FOR THE HOSTESS

American Women Are Deciding,
Each to Be a Little Hooverette
and to Inaugurate a Certain
Number of Meatless Meals a Week

IT must be said for American women that they are quick to grasp the importance of food conservation and have rallied wonderfully to Mr. Hoover's support in his effort to help them to solve intelligently and sanely the problems of feeding their families well and adequately, yet sensibly. Many meat-eaters will be converted to vegetarianism; it needs only the opportunity of learning how delicious and satisfying may be a meal composed of whole wheat bread, fruit, vegetables, and salads.

The English, too, were quick to act upon the suggestions of those favouring food conservation, even in the early days of the war, and the result has been the publication of several books by noted English food experts. One of these food experts, C. Hermann Senn, President of the National Food and Cookery Association, has written several manuals upon war-time cookery, a list of which may be procured by writing to the Food and Cookery Publishing Company, Westminster, London, S. W.

THE MEATLESS DAYS

Anticipating "meatless days," the English were prepared for them before they really became necessary, and in looking over the meatless fare cookery many excellent suggestions for unusual and palatable dishes were found that might well be adopted by the American housewife. When two meatless days a week were instituted, many who had previously eaten meat thrice daily because they thought it was needed for nourishment, found to their surprise that many meat substitutes contained even more nourishment than the flesh of animals.

To overcome the use of meat stock, a vegetable food extract was evolved, which gives a delicious savour to all dishes in which it is used.

One of the soups served in England is delicious enough for a formal dinner. Cream of beetroot soup it is, and made in this fashion. Two ounces of butter are melted in an enamel saucepan and one and one-half tablespoonfuls of flour are stirred into a roux and cooked without browning. Then one quart of stock or of milk and water mixed are added and stirred over the fire until the mixture boils. One large cooked beet is then cut in fine shreds. Half a stick of celery is then washed, trimmed, and shredded, and added to the stock. This is cooked, tightly covered, for half an hour and then put through a fine sieve, seasoned, and mixed with half a cup of cream. This is heated thoroughly without letting it boil again and served with croutons.

A FRENCH SOUP

Another favourite soup is French cheese soup. To make this, one and one half pints of milk are boiled, then a small onion, peeled and cut fine, is added with one ounce of butter in which it has been fried until tender. One heaping tablespoonful of flour is mixed with a little cold water and added, with a bay leaf, to milk. It should be stirred until the soup begins to boil, and cooked for about fifteen minutes. Then three ounces of grated Swiss cheese is added, and the soup is seasoned with salt, pepper, and a dash of nutmeg, brought again to a boil, and served. Toasted crusts are delicious with this nourishing and economical soup.

Spinach soufflés are delicious with a meatless luncheon. To make them, a roux is made from one large spoonful of butter and one and one half spoonfuls of flour cooked together with a little milk or stock to form a smooth paste. To this is added one half gill of cream. The stirring is continued and one pound of spinach purée is carefully worked in until the whole is well blended. When thoroughly mixed, it is seasoned with salt, pepper, and a dash of nutmeg, and one half ounce of grated cheese is stirred in. Well-buttered china soufflé cases are in readiness, and these are sprinkled inside with grated cheese and then filled with the mixture. Grated cheese and fine buttered breadcrumbs are sprinkled over the tops, and the soufflés are baked in a very hot oven for ten minutes and served immediately.

Brussels sprouts fritters are satisfying as a vegetable entrée. One pound of large Brussels sprouts are trimmed and washed in cold water and drained and cooked until tender in plenty of fast-boiling water into which a pinch of soda has been put. When tender, but not pulpy, the sprouts are drained in a colander and then spread on a cloth. They are seasoned with salt, paprika, white pepper, and a dash of nutmeg which American cooks may omit if they have not formed a taste for it. Sprinkled over with finely chopped parsley, the sprouts are then dipped, one at a time, into a light frying batter made with four tablespoonfuls of sifted flour, a pinch of salt, one tablespoonful of olive oil, one egg, and a gill of milk. The batter-coated sprouts are then plunged into very hot fat and fried a golden brown. They may be served plain or with a sauceboat of hot tomato sauce or cream sauce.

COMBINATION VEGETABLE DISHES

Asparagus and carrots are a novel combination that meets with favour on English tables. The tinned asparagus may be used when the fresh vegetable is not available. The tender part is cut in two-inch lengths and cooked until tender, then mixed with young carrots that have been boiled and diced or cut in rings. A cream sauce is made in the usual fashion and the carrots and asparagus are mixed with this and seasoned with salt, pepper, and a pinch of granulated sugar. This is cooked ten minutes before serving, so that the flavours may be well blended.

Tomatoes lend themselves to all sorts of novel modes of preparation. Tomato soufflés, for instance, are delicious. One gill of tomato pulp or purée is put in a saucepan with a saltspoonful of powdered thyme and a tablespoonful of butter. This is allowed to come to a boil and one tablespoonful of flour is mixed with two tablespoonfuls of cream and stirred into the purée for about five minutes. Then it is seasoned with salt and pepper, and into it are worked gradually the yolks of two eggs and one half ounce of grated cheese. Last of all, the whites of the eggs are beaten stiff and whisked into the mixture. Small paper soufflé cases are filled two-thirds full and baked in a hot oven for about ten minutes. Like all soufflés, they should be served immediately.

Tomatoes with walnuts is another offering from overseas that is a delightful

(Continued on page 120)

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The evening dress in which the bride makes her first formal appearance, is the very centre of the trousseau. It may be of black satin with paillettes, or in some gayer, but no less effective, colour; \$175

THE TROUSSEAU IN HASTE

(Continued from page 79)

usually reasonable. In fact, though the clothes described here have all been chosen with consideration as to price, they are all from the best makers and are irreproachable in materials and workmanship. The hat of panne velvet has the season's high crown and a trimming of iridescent cock feathers in glistening dark green and blue, intermingled with black, massed in the front.

THE BRIDE AND THE RESTAURANT FROCK

Much has been said and written in the last six months of the restaurant frock, that in-between costume which has the qualities of an evening dress, yet is treated with sufficient restraint to ensure a wider usefulness than the frock meant for evening wear only. In the trousseau of the modern bride, it is an important factor, for she may use it for any but the most formal evening affairs, and there is something very pleasing and youthful about its informality.

Shown on page 79, in the middle, below, is a satin frock of this sort, which has loose net sleeves to relieve its severity. It comes in black, dark blue, and violet, and permits an added touch of colour at the waist-line in a knot of flowers, while a flat flesh coloured chiffon band fills in the smartly cut neck opening at the front and back. Many women like to have a separate semi-transparent piece that may be added to the top of the bodice in the back; in this frock such a separate piece may be easily added.

That a big hat looks very well with a frock of this sort cannot be denied, and the bride should be quick to grasp at such an opportunity for the picturesque.

Satin is an excellent choice for a hat of this kind, and ostrich is here in its proper place. The model shown has a good brim-line; the only trimming is a single loosely curled ostrich plume, which may be chosen to match the hat or to form a pleasing contrast. There are women who find even the loosest of curled feathers unbecoming and prefer to affect consistent severity. In that case the hat should have a flat uncurled plume laid against the brim.

The all-chiffon frock is a perennial, and it has a right to be, for it is always becoming and it is an unimpeachable friend of the week-end party, for it packs in no space at all and rarely wrinkles. If the bride has no such frock already in her wardrobe, she will do well to consider the model on page 79, at the lower right. It is made in black or navy blue and can be ordered in other shades, such as a blue green, a vivid turquoise blue, and a flame colour. The skirt is beautifully draped; the edges of the skirt and the neck opening are picot-edged. The soft chiffon sash ends in self-coloured bead tassels.

FOR FORMAL EVENING WEAR

A bride so often makes her first really important appearance at a formal evening affair that she may be pardoned for giving a generous share of her time and thought to choosing her formal evening clothes. Illustrated on this page, at the top, is a model that is beautiful because of its perfection of line. Besides, it is adaptable to a rendering in many different colour schemes and varies its character accordingly. Thus, in black satin

(Continued on page 118)



A black patent leather portmanteau that is lined with leather will come unscathed from the most extended wedding trip; \$36

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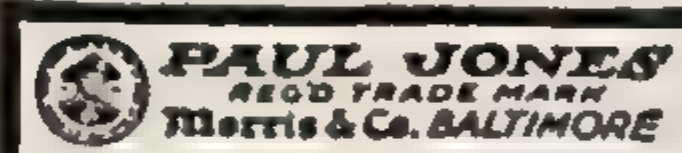
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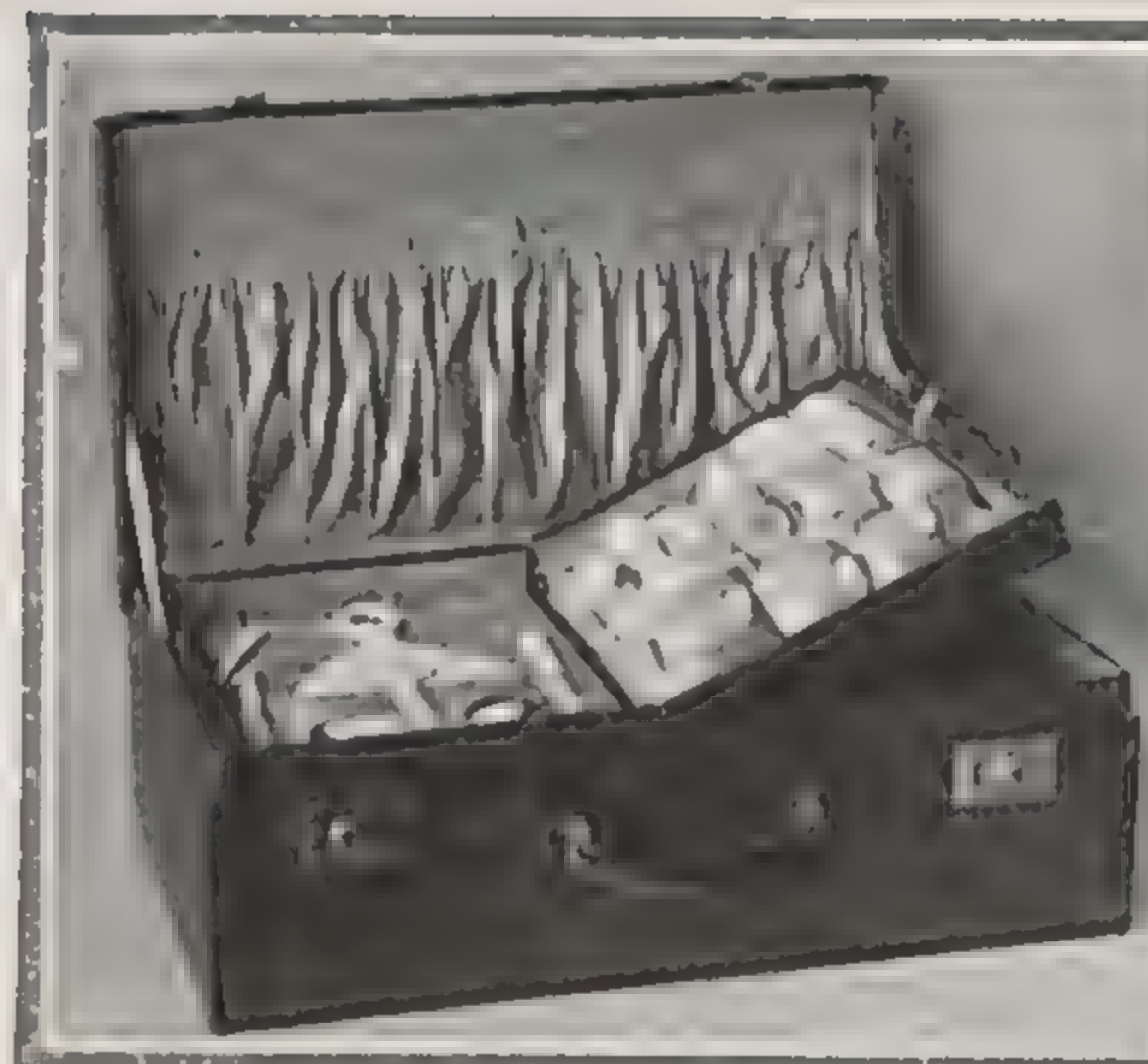
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This portmanteau of cobra grained cowhide has a dressing-case tray fitted with toilet articles, and it is lined with moire



This is the same case as that at the left with the tray forming a dressing-case to be carried separately. \$58 complete



The Victoria case is of black morocco, fitted with all requisites and lined with blue, green, gray, or purple moire; \$60



This black leather week-end case is filled with gilt toilet articles and lined with moire; \$48

THE TROUSSEAU IN HASTE

(Continued from page 116)

with shining jet paillettes and black tulle, it becomes the bride of the brilliant and stately type; in flesh coloured satin, lemon yellow, white, or any delicate shade with appropriate trimming, it gives a more delicate impression. The side drapery is caught at one side with a bow of the paillettes; at the back, the drapery hangs from both shoulders. One side of the drapery is of tulle, ending in a satin band, and the other side is of satin, which crosses over to form the one-sided train.

THE TRANSPORTATION PROBLEM

Baggage is as much to be considered as its contents, and the prospective bride will wish to have her baggage distinctive. The pieces of hand-baggage shown are the newer models; they are very practical and reasonably priced. The portmanteau of black patent leather at the bottom of page 116 is of grained leather and is 24 inches long, 13 $\frac{3}{4}$ wide, and 7 $\frac{1}{2}$ deep, and lined with lizard-grained leather.

At the top of this page are two illustrations of a week-end case of cobra-grained cowhide. It is 20 inches long, 12 inches wide, and 6 $\frac{3}{4}$ inches deep. The lining is a silk moire, and there is a fitted

tray compartment for the toilet articles. The beauty of this tray is that when it is lifted out it becomes a separate toilet case, and it may be carried as such. It may be had with a navy blue or king's blue, green, rose, violet, or gold moire lining and is a most attractive case.

In the middle of this page, at the left, is a Victoria case of black morocco with a long English grain. It is 11 inches long, 8 inches wide, and 6 $\frac{3}{4}$ inches deep. It is lined with moire silk and contains a complete set of toilet articles in fitted pockets. It may be had with an Alice blue, navy blue, green, gray, or purple lining. At a slightly higher price, it is fitted with a waterproof cover; price of cover, \$5.

In the middle of this page, at the right, is a week-end case of long-grain black enamelled leather, 16 inches long, 10 $\frac{1}{4}$ inches wide, and 6 inches deep outside. It is fitted with gilt toilet articles, including a standing mirror, and lined with moire silk.

THE ALL-IMPORTANT ACCESSORY

Very important indeed in a trousseau of this sort are the accessories, and veils are among the most engaging of accessories.

(Continued on page 120)

These veils have a wide octagonal mesh. The one at the top has a thread design to frame the face; \$3.50. The other three are each \$1.95; the velvet bag is \$28; the slim umbrella is \$12.50; the other, \$9.50



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FOR THE HOSTESS

(Continued from page 114)

little dish for supper or luncheon. Six ripe tomatoes of uniform size are plunged in boiling water, then peeled and placed in a buttered saucepan to bake. When tender, they are rubbed through a wire sieve. Two shallots are fried in butter until soft, and then are added the tomato purée, two ounces of peeled and chopped walnuts, a dessertspoonful of chopped parsley, one ounce of breadcrumbs, one ounce of grated cheese, and seasoning to taste. This is stirred over a quick fire, then two well-beaten eggs are added and stirred over the fire until set. This is served very hot on rounds of hot buttered toast or in canapes.

THE PALATABLE EGGPLANT

Eggplants done in Sicilian style are acceptable at any repast. Four eggplants are peeled and sliced lengthwise, seasoned in salt and paprika, dipped in flour, fried in clarified butter, and drained. A stiff batter is then made with the beaten yolks of two eggs and a quarter of a pound of grated cheese. Parmesan cheese is preferred, but Swiss will do. This is spread upon one slice of eggplant and another is laid upon it sandwich-fashion and well pressed down beneath a heavy weight.

Each sandwich is dipped in Italian frying batter and fried in clarified butter or hot olive oil or lard to a golden brown. They are served with hot tomato sauce.

CELERY AND MACARONI

Savoury celery and macaroni is also delicious. Two heads of celery are trimmed and boiled until tender in milk and water seasoned with salt and a bay leaf. The celery is then drained and cut in two-inch lengths. Two ounces of macaroni cooked in salted water are drained and also cut in two-inch lengths. A bechamel or cream sauce is made and to one half pint of this are added the macaroni and celery, which are simmered gently for fifteen minutes and seasoned with salt, white pepper, and a dash of powdered nutmeg.

Erratum: On page 118 of the September first issue of Vogue, in "For the Hostess," a recipe for Canadian war bread was published which erroneously omitted to mention that one teaspoonful of soda should be dissolved in the teaspoonful of hot water which is added with three cups of sifted pastry flour just before all the ingredients are mixed.

THE TROUSSEAU IN HASTE

(Continued from page 118)

ries. A small hat like the one on page 78 at the lower left may change its aspect in a moment with the addition of just the right veil. In the illustration at the bottom of this page are four of the new and smart veils. The one at the top has a lace pattern made to frame the face delightfully. It is only this frame to the face that is treated with the thread design; the balance of the veil is a fine but strong octagonal mesh. It may be had, in regulation size, in dark shades of brown and blue, in black, and in the popular and becoming taupe. Next below it in the drawing is an effective velvet-dotted veil; the dot is diamond shaped and is surrounded by tiny oval dots on a fine but large octagonal mesh. It comes in the same shades as the veil above. Oval velvet dots, interspersed with tiny round ones in groups placed quite far

apart, adorn the third veil; a pretty circle of round velvet dots of *mouche* size is the motif of the fourth.

The striped velvet bag in the same drawing is intended for afternoon use; it comes in dark wine, brown, green, and blue, with an odd flat clasp of composition in lighter tones. The fringe at the bottom matches the bag in colour and gives it a quaint old-fashioned air.

One of the umbrellas sketched with the veils is of the very thin long-handled type, excellent for use with a tailored suit; the other is of the thicker variety that has been greatly favoured lately. The first has a brown wood stick with a white bone end and a leather thong; the second is in bone of a colour to match the silk covering. The looped handle is held by silver sockets. These umbrellas are obtainable in several dark shades.

THE CHANGELING

*I took a fragment of myself,
And out of it made thee,
I clipped the pinions of my soul
That your soul might be free.*

*And when you felt the ecstasy
Of rising on the wing,
High, high you soared above my hills,
And left me sorrowing.*

CLAUDIA CRANSTON.

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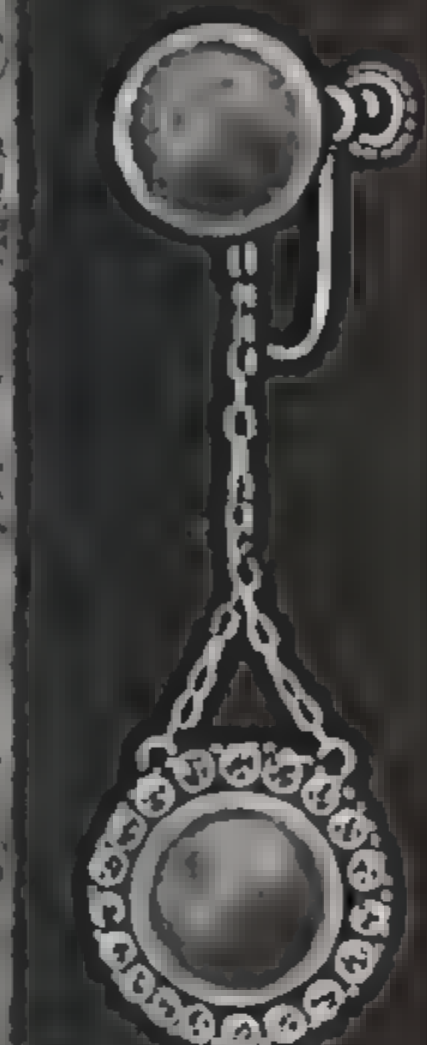
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1441 Ring \$7.00
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2151G \$10.00 Bar Pin Set
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NOTE: Fashion calls for cloth-top shoes this season, and the very smartest shoes are made with WUL-BUG (Worumbo Wool Buck). WUL-BUG will not ruff up. It gives the ankle a graceful contour. At all smart shoe shops.

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Delightful!*

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MR. HARRY COLLINS



Abbe

The stage may as well say a long farewell to Marguerite Clark, who is about to begin a screen serial of Mary Roberts Rinehart's stories, the first of which will be "Her Dairy." It is thus that Miss Clark rests between pictures at her country home at Rye, N. Y., for she is the happy star of films which can be staged in the east

SEEN on the STAGE

(Continued from page 76)

"THE PAWN"

There is a sort of play that forces the critical observer to feel sorry for the actors and that afflicts him also with a sense of shame for having accepted an invitation to attend an exhibition which insults the intelligence of the theatre-going public. Such a play is "The Pawn," by Azelle M. Aldrich and Joseph Noel. In this period when many worthy manuscripts by worthy playwrights are condemned to gather dust upon the shelf because of the prevailing "theatre-famine," a critic (and, in consequence, a friend) of the American theatre is set to wonder at the apparent prevalence of those "dark forces" in our theatre-system which bring about the public exhibition on Broadway of a piece so reprehensible as "The Pawn."

At a time when the government of the United States is allied with the government of Japan to annihilate the force of evil that is rampant in the present world,—at a time, also, when a special Japanese committee, headed by Viscount Ishii, is being welcomed with appropriate honours in this country, this melodrama, which traduces and insults the Japanese, is produced upon Broadway, in the vain endeavour to occasion a *succès de scandale* that may prove remunerative to the authors and the managers. From the point of view of public policy, this undertaking may immediately be dismissed as an enterprise unworthy of contempt.

But even an infringement of the strict diplomacy of public policy might be forgiven if the piece showed any merit as a play. We are not a tactful people; and, because we are a parvenu among the family of nations, we must be expected now and then to invite that smiling "condescension on the part of foreigners" which was combated by James Russell Lowell a couple of generations ago. If a well-bred Japanese gentleman like Viscount Ishii should see "The Pawn," he could not possibly be offended by it; he would merely smile, and inquire curiously what sort of people were the authors of

this most remarkable melodrama.

The hero of "The Pawn" is a young American West Pointer named Tom Graves; and his sister, Cherry Graves, is in love with a lieutenant in the United States Navy named Fred Willetts. To complete the pattern, Tom Graves is assumed to be in love with Willetts's sister. Tom and Cherry Graves were both born in Japan. Their parents died when they were very young; and their estate has been administered by a Japanese diplomat in Washington named Baron Takada.

In the first act, Baron Takada astonishes Tom Graves by telling him that his father was not an American, but a Japanese nobleman. Tom is so startled by the discovery that he is—to quote the authors of the play—"a mongrel," that he immediately joins the secret service of Japan and allies himself with Baron Takada in sinister intrigues against the safety of this country. One of his pretty little plots is to ply Lieutenant Willetts—his own prospective brother-in-law, on both sides, so to speak—with intoxicating liquor, in defiance of the emphatic orders of Secretary Daniels. By this insidious procedure, he hopes to surprise this young lieutenant of our grape-juice navy into betraying the location of a new American naval base in the Aleutian Islands. His plan miscarries; and, in the last act, the "mongrel" hero is assumed to redeem himself by accepting a commission in the American army and faring forth to fight in France. In this last act, also, the sinister activities of Baron Takada are officially "disavowed" by the Japanese Embassy in Washington; and the baron—finding himself regarded as a persona non grata—commits hari-kari, according to the custom of his ancestors.

The subject of miscegenation is unpleasant; and there is no excuse for bringing it up in the theatre except upon occasions when it may be treated in that lofty mood described by Matthew Arnold as "high seriousness." "The Pawn" is merely a ridiculous concoction; and, because it is ridiculous, it is also offensive.

(Continued on page 124)



Getting Rid of Summer Souvenirs

NOT all souvenirs of sunny summer days are pleasant ones. Tan, freckles and the effects of sunburn are unsightly reminders of carelessness in the care of the complexion and are especially unbecoming with dainty evening gowns.

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The Arden Muscle-Strapping Treatments

MANY will be the dinners and dances tendered our departing heroes this season, and every woman will wish to look her loveliest when she says goodbye, that she may be remembered at her best.

To keep fresh and charming in spite of war-time work and worries, extra precautions must be taken, and in no way can this be so easily and agreeably achieved as by an occasional Muscle-Strapping Treatment at the Salon of Elizabeth Arden.

These delightfully restful treatments will erase the insidious lines which begin to appear around eyes and mouth, lift and firm sagging muscles and tissues, and by stimulating a sluggish circulation, clear the skin of imperfections, leaving it fair, smooth and delicately transparent.

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S E E N o n t h e S T A G E

(Continued from page 122)

"RAMBLER ROSE"

It is almost worth while to waste an evening on "Rambler Rose," in order to become convinced of the marked progress that has been made in musical comedy in recent years. "Rambler Rose" may be regarded as a milestone of the past. It is a "vehicle" for Julia Sanderson and Joseph Cawthorn, though Donald Brian is now missing from the combination. The familiar words have been contributed by Harry B. Smith (who wrote "Robin Hood" but once, and has written several hundred other pieces that are charitably forgotten among friends), and the slightly less familiar music has been composed by Victor Jacobi. The first act is set in a girl's boarding-school in England; the second act (containing what Poe called "a masked ball of unusual magnificence") is located in a studio in the Quartier Latin; and the third act transports us to the gardens of the casino at Deauville. Nothing more need be said about the plot. There is, of course, an entire lack of harmony between the comic elements which are interjected by Mr. Cawthorn and the lyrical and lovely elements that are suggested by Miss Sanderson.

This type of entertainment has been made, in recent years, anachronistic by the commendable progress that has been achieved by Messrs. Guy Bolton and Pelham Grenville Wodehouse in concert with their musical collaborator, Mr. Jerome Kern. Mr. Bolton takes the text of some established comedy or farce, and, with consummate taste, adapts it to the uses of the lyric stage; Mr. Wodehouse contributes clever words for many songs that are appropriate to the action; and Mr. Kern supplies a score that really seems to annotate and illustrate the narrative materials exhibited upon the stage. Such pieces as "Oh, Boy!" and "Leave it to Jane," which disclose—to some extent, at least—a sense of art, have spoiled the popular taste for such hodge-podge products as "Rambler Rose."

"OVER THE 'PHONE"

Among the many regrettable anomalies of the present war is the fact that the Hungarians should be fighting on the side that is necessarily opposed by the United States. The Magyars hate the Prussians harder than we do, because of the very simple fact that they know the Prussians better. Of this condition, the present writer was afforded ample evidence while travelling in Hungary a few months before the outbreak of the war. The cab-drivers of Budapest refused to answer me in German, until they had discovered that I was a foreigner unacquainted with the Magyar language; and once, when I was travelling by train from Budapest to Vienna, the Magyar ladies in my second-class compartment rose solemnly from their seats as we crossed the river-boundary at Pozsony (or Pressburg), and waved their handkerchiefs out of the window, and said in French—as if it were a ritual—"Farewell, Hungaria! We are now in the country of the enemy."

It is only because of a dynastic accident that the Hungarians are opposed to us in the present argument. They are a chivalrous and highly-civilized people;

and, in recent years, they have exhibited emphatically their high degree of cultivation in their contributions to the art of music and the art of the theatre. Their current drama is inordinately clever. The Magyar playwrights are not satisfied to tread the beaten path that has been marked upon the map by their many predecessors in Germany and France. They insist on faring forth in search of new adventures; and many of the latest and most novel turns in theatrical technique have been invented by Hungarian dramatists.

This is the reason why so many Magyar plays have, in recent years, been welcomed on the American stage,—plays like "The Devil", and "The Phantom Rival", and "Innocent", for instance. Each of these Hungarian pieces has courted admiration by some novel and unprecedented turn of technical attack.

Mr. George Broadhurst, who—though he can scarcely be suspected of a scholarly knowledge of the Magyar language—has made the American version of a comedy by Imre Foeldes which is called, in the present adaptation, "Over the 'Phone", has at least succeeded in inducing the critical observer to admire the unknown original manuscript from which the current piece has been transferred. This jeu d'esprit by Imre Foeldes—whoever he may be—must have been a very clever comedy, according to the standards of continental Europe; but it has suffered more than a sea-change in the course of its transference overseas.

A rather asinine person, who—in consequence of his defective mentality—is assumed to be an artist, falls profoundly in love with the imagined personality of an unknown woman who has repeatedly called him up and spoken to him over the 'phone. He tells his story, rather late one evening, to a friend who is intoxicated at the time; and this intoxicated friend conceives the merry jest of delivering at midnight to the bachelor apartment of the hero a rather hectic woman of the world who seems to satisfy the hero's romantic description of his imagined lady of the telephone.

Meanwhile, the actual lady of the telephone has effected a strategic entrance into the bachelor apartment of the hero. She resides in the same apartment-house; and the audience is invited to assume—as a clue to her behaviour—that she must have seen, by chance, the artist-hero and fallen in love with him at sight. In the original Hungarian comedy, this heroine must have been rather subtly drawn as a type of the adventurous virgin whose experiments in life are all the more dauntless because of her utter inexperience; but, in Mr. Broadhurst's adaptation, this interesting part is both written and rendered in a milk-and-water manner.

In Mr. Broadhurst's play, the hero marries the heroine, after one or two expected passages of jealous rivalry between the true and the pretended lady of the telephone. But the whole procedure has been sentimentalized and taken too solemnly and seriously; and the critical observer is forced to feel—without any knowledge whatsoever of the Magyar original—that a cynical and clever text has, in some way, been emasculated by a too assiduous, too literal adapter.

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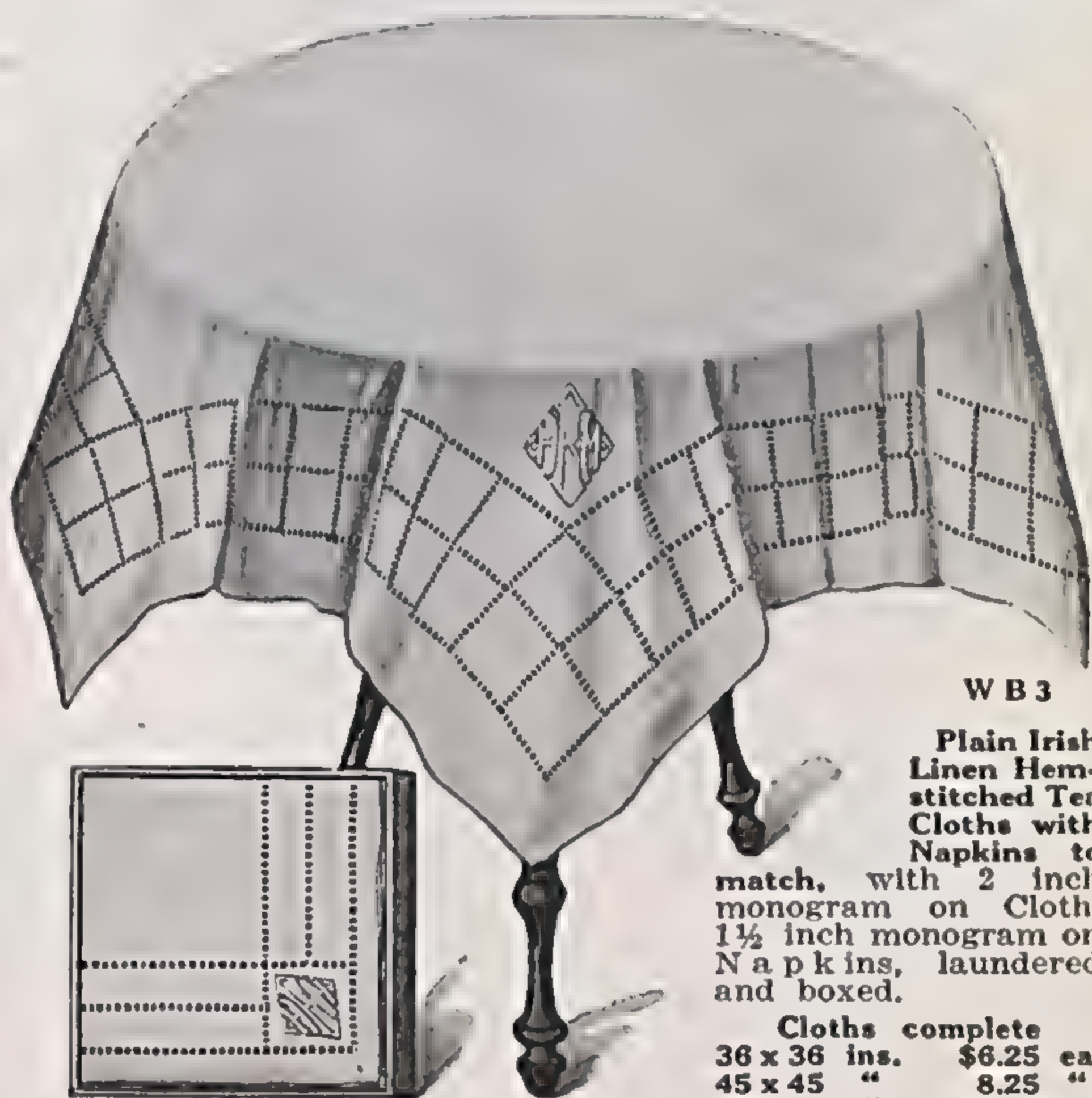


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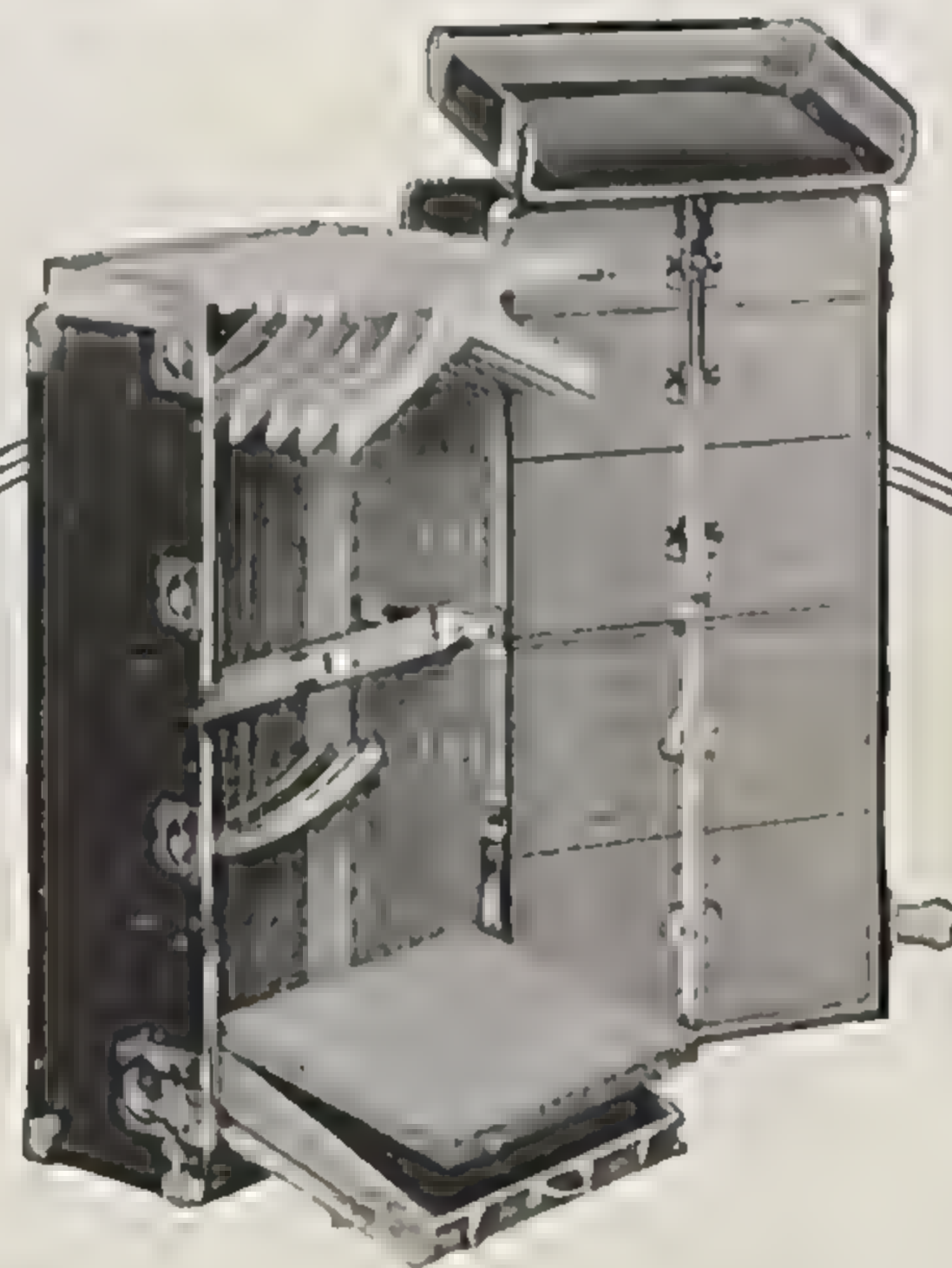
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A canvas of unusual charm and a rarely sympathetic quality is this portrait of a young man, attributed to the notable English painter, John Hoppner, and on view at the Ehrich galleries



A

R

T

AS yet, the war has had little effect in this country upon art itself, beyond the advantage it has brought in enriching American private collections through the dispersal of private collections abroad and in enriching public exhibitions with the works of American artists who had long had their studios in France, Italy, or Belgium, and whose work had often been better known abroad than at home.

There is, however, a more vital question than this involved in the influence of the war upon American art, as, indeed, upon all art. There is in the air a feeling of expectancy and of waiting.

We have long been familiar with exhibitions the proceeds of which went to the allies and have ceased to find novelty in exhibitions of regions devastated by war or more or less intimately connected with it. With the opening of the art season this autumn, however, we are looking for the effect of the war (now become so vital a part of our life) on the mind and soul of the artist, for his art is the expression of that soul, and the artist before all men is sensitive to even subtle change and must inevitably be yet more sensitive to the momentous changes of the past three years.

ART AFTER THE WAR

Everywhere there is talk of the art which is to come after the war, of an art which shall banish the non-essential, the superficial, and the banal, and give place to a more serious and truer expression of the thought and life of the country, of an art which shall banish the dilettante and the faddist and stand as a concrete expression of American strength and honesty. In line with this new tendency is

the growing demand for truer art among the workers in crafts and among manufacturers in every field, from jewelry to furniture; all this is a part of the same movement toward originality and freedom from convention and from the bonds of conservatism which it is hoped that this so-called "humanising war" may bring to all art.

ART OF OUR OWN COUNTRY

As yet the exhibitions of the early fall have been made up largely of the work of American painters, with the occasional variation of a collection of the works of the old masters. The Knoedler galleries in September were of the American persuasion, and they hung in the place of honor a delightful poetic canvas "Shinnecock Hills," by the late William Chase. It shows a less-known period of Chase's work and a mood less familiar than that of his still-life and portraits, but far more appealing than his portraits and not less convincing than the masterly technique of his portraying of still-life. The canvas presents a delightful joyous bit of windswept hill and blue cloud-flecked sky.

While this gallery had little of novelty or surprise, it presented a pleasing group of canvases more or less familiar, not always in individual canvas, but at least in choice of subject and in mode of expression. In these days when all the country thinks—be it idly or seriously—of a back-to-the-land movement for women, Horatio Walker's "Girl Feeding Turkeys" may surely claim a timely interest. One might almost go farther and accord to this canvas an interest for all time, so fine is it in imaginative and poetic quality. There is in it that rich

(Continued on page 128)



Horatio Walker at something rather better than his best is this "Girl Feeding Turkeys," from the Knoedler galleries, a canvas of unusual poetic quality and more than a touch of the spirit of Millet



Maillard

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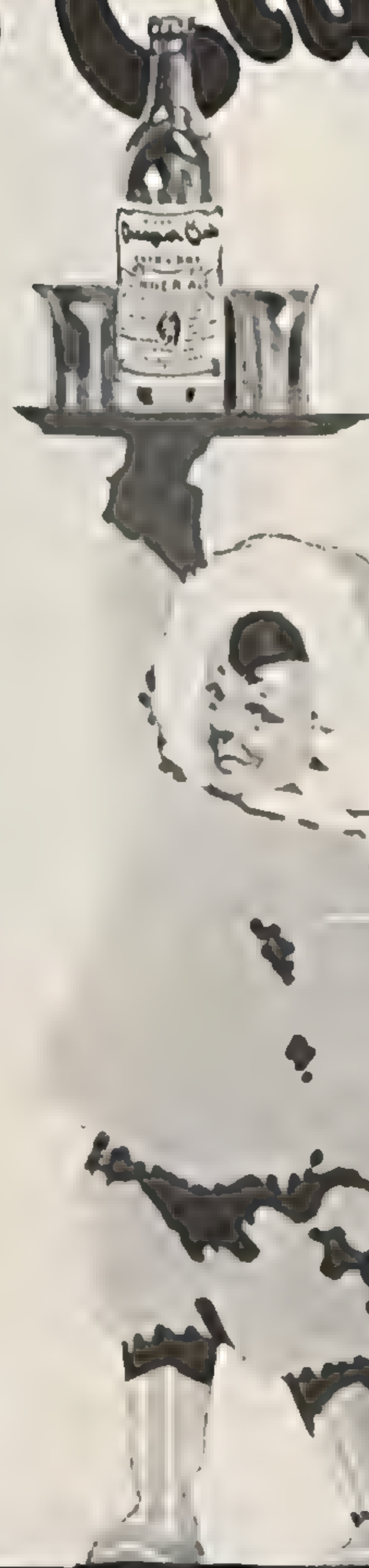
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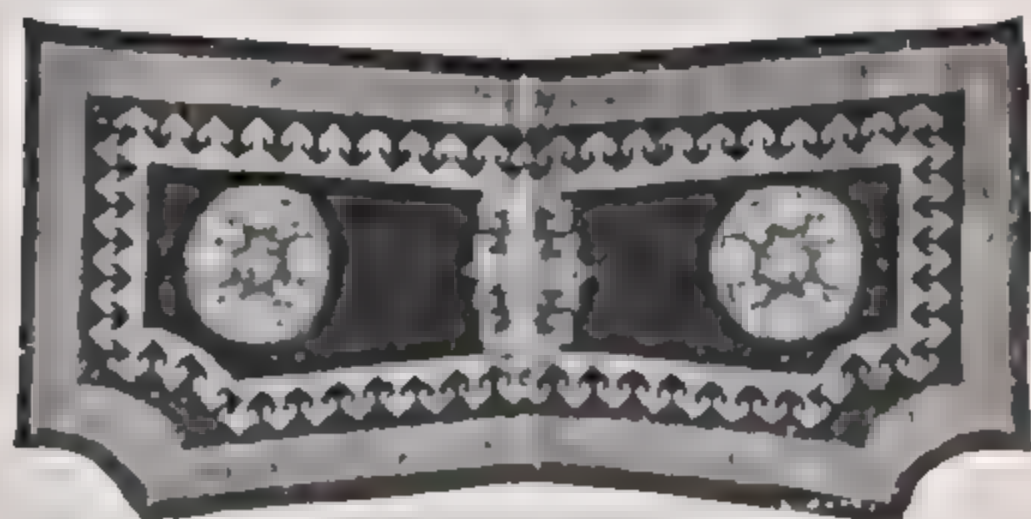
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World's Oldest and Largest Brassiere Specialists

Ask your merchant for the "debb-e-voice"

The most effective combination is a bandeau
worn under a Fancy Brassiere such
as the dainty DeBevoise
styles shown here



DeBevoise
Brassiere



In softer mood and less familiar vein than the well-known portraits and still-life is this painting of "Shinnecock Hills," by the late William Chase, which held the place of honour at the Knoedler Galleries

A R T

(Continued from page 126)

golden glow which we have come to expect from Walker, and that literal and uninteresting realism which so often mars his work has given place to idealistic quality which even suggests Millet and to a keen interest in the value of line.

There is joy and satisfaction, as always, in the soft thinly glazed canvases of Inness, in the woods and streams of Wyant, and in the delicate golden country of Murphy. On the whole, it was a pleasing and harmonious collection, with nothing particularly out of key save the stupid and regrettable "Sphinx" of Sargent Kendall.

FROM AMERICAN BRUSHES

The early September exhibition of American paintings at the Montross galleries was enriched by a number of small canvases by the late Albert Ryder, whose depicting of emotion rather than fact led him so far into the field of subjective painting and makes his work stand out to-day as that of a man who was no mere technician, but primarily a thinker, who expressed his thought through the medium of paint. Yet Ryder had a very individual technique and found in thin glazes and color low in tone a medium wonderfully suited to his mood. Delicately drawn figure compositions by Dewing and a canvas full of the beauty of floating flags on a misty day in New York, as seen by Childe Hassam, hung with a work by Gari Melchers. Great straining oxen painted in soft golden tones by Horatio Walker and a carefully studied figure by the late John La Farge were other notable members of the group.

A PORTRAIT BY HOPPNER

At the Ehrich galleries, where there is always an interesting exhibition of old masters, is a delightful portrait of a young man in a powdered wig. This portrait, which has been attributed to the great English portrait painter, John Hoppner, is full of the quiet charm, the haunting appeal, and the golden

Dewing, who has for many years held his art firmly to the conviction that the proper study of mankind is woman, showed at the Montross galleries during September a number of interesting figure paintings, among which was "Gold and Black"

tone which have so endeared his work to modern collectors.

CALENDAR OF EXHIBITIONS

NEW YORK

Keppel Galleries. Etchings by Felix Bracquemond, from September 27 to October 20.

Kleinberger Galleries. Exhibition of rare paintings never before shown in America, during November.

Knoedler Galleries. Water colors by E. Newell Marshall, during October.

Metropolitan Museum of Art. Memorial Exhibition of the works of Thomas Eakins, from November 5 to December 3.

New York Public Library. Print Gallery: American portraits of the Colonial and Revolutionary periods. Gallery 322: mezzotints from the Cadwalader collections and exhibitions illustrating the making of prints. Stuart Gallery: Henry Wolf memorial exhibition and recent additions to the print collection.

Snedecor Galleries. Exhibition of the works of the great American painters, including Inness, Wyant, Martin, Blake-lock, Ryder, Winslow Homer, and Ranger, from September 24 to October 25.

ST. LOUIS

City Art Museum. Twelfth Annual Exhibition, to be composed of oils by American artists, from September 23 to October 28.

WILMINGTON, DELAWARE

The New Century Club. Annual Exhibition of the Wilmington Society of the Fine Arts, from November 5 to 8.



AN ANNOUNCEMENT OF GREAT IMPORT- TANCE ABOUT ALL YOUR CLOTHES

This eight page advertisement is one of the largest that has ever appeared in Vogue, because it deals with one of the most important improvements for clothes that has ever been invented.

You can now buy all your clothes protected against the damaging effects of moisture—

Suits
Skirts
Sport Clothes
Dresses
Coats
Sweaters
Hats
Cloaks
Caps
Raincoats
Hunting Clothes
Spats
Leggins
Shoes

—and all manner of piece goods and many other useful articles for men, women and children, including Parasols, Umbrellas, Couch Hammock Outfits, Wrist Watch Bands, Ribbons, and Artificial Flowers.

The protection is afforded by the new *“Cravenette”* Finish

Registered in U. S. Patent Office

To clear up a mistaken impression, “Cravenette” does *not* mean a raincoat: It does *not* mean any particular kind or make of cloth. It is our registered trade-mark, which when it appears woven in the label of a garment or stamped on a fabric, means that the garment or fabric has been treated by us to render it resistant to water, and to damage by water.

A “Cravenette” Finished Garment is *not* waterproof any more than a bird’s feather is waterproof. But a wetting does not hurt the live feather on a bird. No more does it hurt a “Cravenette” Finished Garment.

The best clothes are made better by the new “Cravenette” Finish because it protects them against the “wearing” effects of moisture which really wears out more clothes than wear itself. It is moisture that causes your clothes to grow shabby, lose their shape, wrinkle or sag. Moisture marks some fabrics and rots others. The “Cravenette” Finish preserves and protects them without alteration in the weight, feel, appearance or style of the fabric. You can’t possibly tell that a fabric is “Cravenette” Finished until you wet it; or see the name “Cravenette” in a label on the article.

You have now a right to expect this new “Cravenette” Finish in all your clothes just as much as you have the right to expect good material, or a perfect fit. Read why in the following pages.

SEE NEXT PAGE



Spill

HATS AND CAPS

—for Men, Women and Children

If you ever get your best hat wet you will never wear that hat for best again, unless, of course, it is "Cravenette" Finished.

Women's hats, men's and children's hats and caps can be purchased protected against damage from water by the "Cravenette" Finish. Your very best hat will not suffer if you happen to get caught in the rain without an umbrella. The "Cravenette" Finish protects both the hat and trimming. Neither felt, straw, cloth nor velvet will be any the worse for the wetting. Even hats made of such delicate substances as daintily colored silks, are protected to a certain degree, though such hats should not be subjected to a drenching.

Women, think what this protection means to your hats—sport hats and automobile hats particularly, picture hats, dress up hats and very best hats.

Men, think what this means to *your* hats—felt hats, straw hats and cloth caps—rain or moisture cannot hurt them.

Children, think what it means to *your* hats—or ask your parents to think for you.

On the central pages of this eight page advertisement you will find a list of the manufacturers from whom your dealers can procure hats protected against moisture by the

New "Cravenette" Finish

REG. U.S. PAT. OFF.

"Cravenette" Finished

Hat



If it is sensible to have ONE article of wearing apparel "Cravenette" Finished, it is equally sensible to have them all.

COATS, SPORT COATS, RAINCOATS

—for Men, Women and Children

The trade-mark "Cravenette" has been used so much for raincoats that some people think "Cravenette" means a raincoat. While there are a great many raincoats (both rubberized and cloth) that are protected against moisture by the "Cravenette" Finish, there are a great many other kinds of coats,—dress coats, utility coats and sport coats which are not worn for the purpose of protection against rain, but which themselves are protected against rain by the "Cravenette" Finish.

Any coating, or any other material for that matter, which is so heavy or so closely woven that you cannot see light through the tiny pores when you hold it to the window, can be made rain-proof for all purposes of practical wear by the application of the "Cravenette" Finish. This does not make it a raincoat, for the "Cravenette" Finish does not have the slightest effect on the style, weight, feel, porosity or appearance of the fabric. It is merely a regular coat which can be worn with safety on rainy days. It will not only keep you dry in any ordinary shower but the coat itself will hold its shape, will absorb very little weight in water, will dry rapidly and won't even need a pressing after wetting.

You should look for the name "Cravenette" woven in the label of every form of coat. On the central pages of this eight page advertisement you will find names of some of the manufacturers from whom your dealer can procure coats protected against moisture by the

New "Cravenette" Finish

REG. U.S. PAT. OFF.

If you have your clothes made to measure, any custom tailor who has the "Bruner" fabrics can supply you immediately with "Cravenette" Finished materials

Cravenette Finished

Coat



If it is sensible to have ONE article of wearing apparel "Cravenette" Finished, it is equally sensible to have them all.

DESIRABLE STYLES IN THAT YOU CAN WANAMAKER

NEW YORK PHILADELPHIA



"Alexandra"
At Wanamaker's



"Cordelia"
At Wanamaker's

"ALEXANDRA"—The first coat of a seal plush which may be worn, without injury, in the rain—this is the first plush to be successfully "Cravenette" finished. The large collar and deep cuffs are of black dyed opossum. The lining is of black or gray peau de cygne. \$58.50. At Wanamaker's.

"CORDELIA"—An ideal all-round coat—ideal in style and in material, because the heavy English tweed has been thoroughly "Cravenette" finished. The large envelope pockets are a new and smart feature. One may select it in gray or tan tweed. \$28.50. At Wanamaker's.

"FELICIA"—The woman who wears this skirt on the golf links or for any other sport will not be perturbed by a sudden shower—the tweed is "Cravenette" finished. There is a practical as well as a modish reason for the curves on the front panel—they are the tops of the roomy pockets. Brown, oxford or gray tweed. \$10.50. At Wanamaker's.

"JUDITH"—The conservativeness of this model makes it suitable for sport, travel, or general utility wear. Of course, the tweed has been thoroughly "Cravenette" finished. The coat may be fastened high at the neck. The narrow belt is a Parisian idea. Brown, oxford or tan tweed. \$28.50. At Wanamaker's.

"PEGGY"—A tailleur frock of blue serge which has been perfectly "Cravenette" finished. This model introduces the new pleated tunic which starts at the sides. The graceful girdle is of wide braid; the pleated chemisette and the soft roll collar are of white charmeuse. \$24.50. At Wanamaker's.

HERE ARE SOME OF THE OTHER STORES
WHICH SELL *"Cravenette" Finished* ARTICLES ★

The Cravenette Company neither makes nor sells them

New York City.

Arnold, Constable & Co.
B. Altman & Co.
Best & Co.
Bonwit Teller & Co.
Franklin Simon & Co.
Gimbel Bros.
Lord & Taylor
R. H. Macy & Co.
James McCreery & Co.
Oppenheim, Collins & Co.
Saks & Co.
Stern Bros.

Brooklyn, N. Y.

Abraham & Straus
Frederick Loeser & Co.

Portland, Oregon.

Lion Clothing Co.
Meier & Frank Co.

Philadelphia, Pa.

Gimbel Bros.
Strawbridge & Clothier

Chicago, Ill.

Marshall Field & Co.
Chas. A. Stevens & Bros.

Boston, Mass.

Wm. Filene Son's Co.
Jordan-Marsh Co.
R. H. White Co.

Detroit, Mich.

Crowley, Milner & Co.
J. L. Hudson Co.

Baltimore, Md.

Joel Gutman & Co.
Hochschild, Kohn & Co.

St. Louis, Mo.

B. Nugent & Bros. Dry Goods Co.
Scruggs-Vandervoort-Barney Dry Goods Co.

Cincinnati, Ohio.

Mabley & Carew Co.
McAlpin Co.
H. & S. Pogue Co.
Rollman & Sons Co.
John Shillito Co.

Worcester, Mass.

Barnard, Sumner & Putnam Co.
Denholm & McKay Co.

Hartford, Conn.

Luke Horsfall Co.

Bridgeport, Conn.

Howland Dry Goods Co.

Springfield, Mass.

Forbes & Wallace

Albany, N. Y.

Cotrell & Leonard

Trenton, N. J.

S. P. Dunham & Co.
S. E. Kaufman Co.

Pittsburg, Pa.

Boggs & Buhl
Kaufmann & Baer Co.
Kaufmann Dept. Store
McCreery & Co.
Rosenbaum Co.

Columbus, Ohio.

F. & R. Lazarus Co.

Milwaukee, Wisc.

Gimbel Bros.

Kansas City, Mo.

Palace Clothing Co.
John Taylor Dry Goods Co.

New Orleans, La.

D. H. Holmes Co.
Maison Blanche Co.

Savannah, Ga.

B. H. Levy Bro. & Co.

Denver, Col.

Golden Eagle Dry Goods Co.

Newark, N. J.

L. Bamberger & Co.
L. S. Plaut & Co.

Topeka, Kansas.

Pelletier Stores Co.

Toledo, Ohio.

Lamson Bros. Co.

Fall River, Mass.

R. A. McWhinn Co.

Terre Haute, Ind.

Herz, Adolph

In fact you can now buy Garments with the New *"Cravenette" Finish* in almost any good store in the United States. If they haven't got what you want they can get it for you on request.

"Cravenette" Finished FASHIONS

Registered in U. S. Patent Office

BUY TODAY IN THE STORES

LADELPHIA



"Felicia"
At Wanamaker's



"Judith"
At Wanamaker's



"Peggy"
At Wanamaker's

★ AND HERE ARE SOME OF THE MANUFACTURERS
WHO MAKE "Cravenette" Finished ARTICLES

The Cravenette Company only applies the Cravenette Finish for the manufacturers

Des Moines, Iowa.
Yunker Bros.

Glens Falls, N. Y.
The Boston Store Co.

New Brunswick, N. J.
Tepper Bros.

Grand Rapids, Mich.
A. May & Sons

Birmingham, Ala.
Loveman, Joseph & Loeb

Minneapolis, Minn.
John W. Thomas & Co.

Butte, Mont.
The Hennessy Co.
M. J. Connell Co.

Shelby, Iowa.
Joseph B. Reams

Spokane, Wash.
Culbertson-Grote-Rankin Co.

"Crompton" Corduroys.....by Crompton-Richmond Co., Inc., New York City
"Duxbak" Hunting Suits for Men.....by Utica Duxbak Corp., Utica, N. Y.
"Golfex" Sport Suits for Women.....by Wilkin & Adler, New York City
"Griffon" Suits and Overcoats for Men.....by L. Greif & Bro., Baltimore, Md.
"Mallory" Hats for Men.....by E. A. Mallory & Sons, Inc., Danbury, Conn.
"Notair" Sweaters for Men and Boys.....by The Pennsylvania Knitting Mills Co., Philadelphia, Pa.
"Nymco" Sport Hats for Women.....by New York Manufacturing Co., New York City
"Patrician" Caps and Cloth Hats for Men and Boys...by Spear & Co., Woodhaven, Long Island
"Romelink" Swing Hammocks.....by New York Couch Bed Co., Long Island City, N. Y.
"Standard" Spats and Leggings.....by S. Rauh & Co., New York City.
"Standware" Fibre Silk Sweaters for Women.....by Waitzfelder Braid Co., New York City
Straw Hats for Men.....by Townsend, Grace Co., Baltimore, Md.
"Suedetex" Wool Gloves.....by Suedetex Glove Co., New York City
"Tour-Rain" Utility Coats for Women.....by H. Goldman Co., New York City
"No Fuss" Wrist Watch Bands.....by Jacques Depollier & Son, Brooklyn, N. Y.

If you have your clothes made to measure, any custom tailor who has the "Bruner" fabrics can supply you immediately with "Cravenette" Finished materials

For manufacturing reasons some of these articles are confined to a single manufacturer who can supply your dealer with them. On all other garments any manufacturer can supply the New "Cravenette" Finish on request.

DRESSES AND SUITS

—for Men, Women and Children

Think back over all the dresses and suits you can remember wearing. Did any of them really *wear* out? Didn't something usually happen to them which made them unfit to wear? Did they not lose their shape, or grow shabby, mussy and wrinkled? It's moisture that does that. Moisture is the worst enemy of clothes. It "wears" them out before they *should* wear out.

Take a silk dress, for instance. A drop of water is apt to ruin it. Water leaves an ugly mark upon the surface of the silk. Even moisture in the air will cause the silk to "wilt." And if the dress gets *really* wet, my how it shrinks and wrinkles!

Or take a man's business suit. The sun is shining when he goes to the office in the morning. When he leaves the office in the evening, however, he finds that it is raining. His suit gets wet and loses its shape. It has to go to the tailor for a pressing and *that wears out the suit*.

Suits, gowns and dresses, sweaters, skirts and waists can *all* be protected against the damaging effects of moisture by the "Cravenette" Finish. It preserves both the fabric and the shape and the style of the garment. It means protection without the slightest sacrifice in style, without the slightest change in appearance and with little or no increase in cost.

Look for the name "Cravenette" in your dresses and suits, your husband's suits and your children's clothes. It will give you the chance to really get full wear from your favorite dress.

On the central pages of this eight page advertisement you will find the name of one of the manufacturers who can now supply your dealer with "Cravenette" Finished dresses. And any other manufacturer can supply your dealer on request.

New "Cravenette" Finish

REG. U.S. PAT. OFF.

If you have your clothes made to measure, any custom tailor who has the "Bruner" fabrics can supply you immediately with "Cravenette" Finished materials



"Cravenette" Finished

Dress

If it is sensible to have ONE article of wearing apparel "Cravenette" Finished, it is equally sensible to have them all.

SHOES, LEGGINS AND SPATS

—for Men, Women and Children

Of course, you can wear rubbers to keep your feet dry. But that does not keep the tops of your shoes dry. What is more, some people do not like rubbers and often you are caught *without* rubbers.

Wet feet do not necessarily mean a cold but they mean discomfort, and nine times out of ten they mean a new pair of shoes. You know what water does to leather.

Both leather shoes and cloth top shoes, leggings and spats can and should be protected against moisture by the "Cravenette" Finish.

There's the damp proof leather street shoe for ladies, with the black and gold "Cravenette" label. This shoe takes three times as long to leak as the ordinary shoe and a wetting does not hurt the leather at all.

Then every shoe you buy with a cloth or silk top should have the blue and white "Cravenette" tag shown below—the sign that the tops have been "Cravenette" Finished to help preserve their shape and appearance.

Any shoe manufacturer can put this tag in his shoes if he has had the cloth "Cravenette" Finished.

Spats and leggings, with the black and gold "Cravenette" label are "Cravenette" Finished. They hold their shape and keep your legs and ankles dry.

You can buy all leather shoes, cloth shoe tops, spats and leggings protected by the new "Cravenette" Finish in almost any first class shoe store.

New "Cravenette" Finish

REG. U.S. PAT. OFF.



If it is sensible to have ONE article of wearing apparel "Cravenette" Finished, it is equally sensible to have them all.



YOU

should be sure of getting the *New "Cravenette" Finish*

REG. U.S. PAT. OFF.

There are no substitutes for the "Cravenette" Finish. You needn't look for the name in the label on that account. But you should make sure that the name "Cravenette" is woven in the label of every garment you buy or stamped on the fabric itself, because the "Cravenette" Finish is—

The Only Possible Protection For Your Clothes Against Moisture

We do not mean that there are no other moisture-proof clothes. There are rubber coats, mackintoshes and oilskins, but these are worn for the purpose of protection to the wearer and for this purpose only. "Cravenette" Finished clothes are worn for every purpose of everyday life. Some protect the wearer as in the case of coats and hunting clothes. Others afford little protection to the wearer, but all are themselves protected against the damaging effects of moisture.

You have as much right to expect the "Cravenette" Finish in all your clothes as you have the right to expect good material and good workmanship—it's just as important to the durability

and appearance of the garment. It helps your clothes wear better and they look better while they wear. It's an economy feature, a style feature and a safety feature all in one.

Many stores will offer you garments protected by the "Cravenette" Finish and you can always get it by *asking*. Make sure you get it by looking for the name woven in a label or stamped on the fabric.

We do not make or sell, fabrics or garments. We merely process fabrics for manufacturers. (See list of manufacturers on the central pages of this eight page advertisement.)

FREE—Experimental Material and Booklet

You can't treat clothes with the "Cravenette" Finish yourself. That's a factory process. But you can see for yourself how it works.

Send for a package of "Cravenette" Powder. Shake this powder into a glass of water—then try to wet your finger in the water. You'll find it impossible. This experiment will astonish your friends. Get them to try it too.

Send for your package of powder NOW and at the same time we'll send you a booklet describing just *how* the "Cravenette" Finish protects your clothes, together with catalog sheets from some of the prominent manufacturers who apply the "Cravenette" Finish to their garments. Get both book and powder with our compliments—write today.

Cravenette Co., USA Room 1765 354 Fourth Ave., New York, N. Y.



NEW CLOTHES FOR OLD

(Continued from page 55)

which to care for the clothes, and places in which to keep them, Eugénie is mistress of the situation and turns Madame out to perfection.

But those of us who, alas, do not possess an Eugénie need not despair; we need but adjust our lives so that a little more time is devoted to the care of our clothes—which will not become an arduous task if we plan well. First, there must be proper places in which to keep everything; then all the implements, such as tissue-paper, cleaning-fluids, an accessible iron and board must be at one's disposal; and, with the occasional aid of a visiting-maid, one can face the world thoroughly supported, morally and mentally.

THE COMING OF THE EXPERT

Who has not had the experience when abroad, just the day before sailing, perhaps, of receiving a tempting invitation when in the midst of packing a mountain of new chiffons! Then "himself" walks in, surveys the landscape, and issues his ultimatum. "What, giving this last day to packing—what nonsense! Here, garçon, go to the office and order a maid to be sent up instantly to pack and care for Madame to-day." And Madame sits helplessly until in walks Célestine, with her demure: "At your service, Madame." The black-robed maid with her tiny white apron has evidently come to take command. From a mysterious bag appears a small hammer, tacks, and tape; and soon the frocks, blouses, and hats are fastened so securely that no tempestuous waves can upset them. Madame is even helped into her frock and hat, so expertly that "himself" exclaims, "By Jove, you look fit; come along!" And she goes off, secure in the thought that she is looking her best, and that when she returns everything will be packed but her traveling clothes. And all the proper things will be in her cabin boxes, so that, when Neptune is toying with her, she will know that at least her clothes are beyond his reach, ready to do their part when life is again worth living.

The most hopeful part of the whole situation is that the visiting-maid is to be found in all large cities, and is being used by many women who do not keep a permanent maid, but like to have constant scientific care for their clothes. But there are days when it perhaps is not convenient to have the services of Célestine, and a few suggestions may be of help to the woman who is ambitious to appear really well groomed.

The spots that seem to appear without warning are the greatest problem in caring for one's clothes. A woman who is noted for her immaculate appearance, and who must be her own maid, has discovered that in removing a spot a soft towel should first be placed under the material, then a good cleaning fluid applied, beginning well outside of the spot and working in. In other words, do not attempt to clean the spot itself first, as that spreads it. As a last resort, there is always the professional cleaner, of course, who can remove almost any blemish except when the colour has faded.

But even that situation is no longer a serious one, for it is possible to have a faded dress or sweater dipped, as a famous designer dips her yards of chiffon and crêpe, when these must be made to

harmonize, in a solution of gray. This tones down the more vivid hues and combines the paler shades with them, so that all are in a sort of gray mist—thus solving the problem of what to do with materials that are either faded or unbecomingly vivid.

Evening shoes of light satin need constant care and if they are not too soiled may be cleaned at home with alcohol. But if there are black marks, a brush dipped in ammonia and castile soap may be applied and, to prevent streaking, a soft linen cloth should be used to rub them. If the colour has faded, the slippers, when quite dry, may be painted over with an excellent dye which comes in all the delicate shades. In fact, the woman of moderate means has learned to buy white satin slippers, which are less costly than those in the fashionable colours, and then to tint them to match her gown. All shoes should be cleaned and treed before they are put away; but, whatever else one neglects, the heel should be looked to every week and straightened before it runs down.

Sad to relate, Parisians claim that they can always recognize Americans on the street because of their run-down heels, which often mar their otherwise chic appearance. These details are so very important; a fresh veil, for instance, will redeem a rather passé hat. But handsome veils are an item of expense and should, like the boot heels, receive the sort of care which prevents deterioration. A dipping in alcohol will remove dust, grease, and powder before these have left ineffaceable traces. But veils should be merely squeezed, not rubbed, and then shaken out and pinned without strain over something soft, so that they dry without the deleterious effect of using an iron. Dry heat is injurious to veils.

CARE FOR THE ACCESSORIES

It is possible to prevent furs from getting a greasy, flattened look if, when they are removed, the part touching the neck is carefully rubbed with soft linen; and if, once a week, the furs are placed in a box and generously covered with hot meal or bran. This, if left for an hour or two, will absorb the grease. Then the furs are lightly shaken out and hung in their cupboard.

There are all sorts of methods of cleaning gloves, but one of the simplest is to put them in a glass jar filled with naphtha, screw the top down, and leave them there until the dirt seems to be loosened; then they are taken out and placed on a soft Turkish towel and, with clean linen, the dirt is carefully removed. But one must be careful to follow the line of the glove and be sure not to rub the soil into the seams.

A box of powdered magnesia in which to place the little lace collar or handkerchief was always kept on hand by one's grandmother to remove dirt and grease without constant cleaning and washing,—which spell early death to real lace. A cake of magnesia rubbed on the soil spots will, when brushed off, often remove the dirt, especially from white cloth. Necessity is the mother of invention, and many are the little tricks put into practice by the clever woman who always contrives to look as if an Eugénie had turned her out, so immaculate is she from head to foot.



STYLE

Demands Good-Looking Footwear
for Street or Sport

The present style demands that spats of a flat contrasting color tone should be a part of your costume.

"STANDARD" SPATS
"Cravenette" Finished

have actually been the standard for many years.

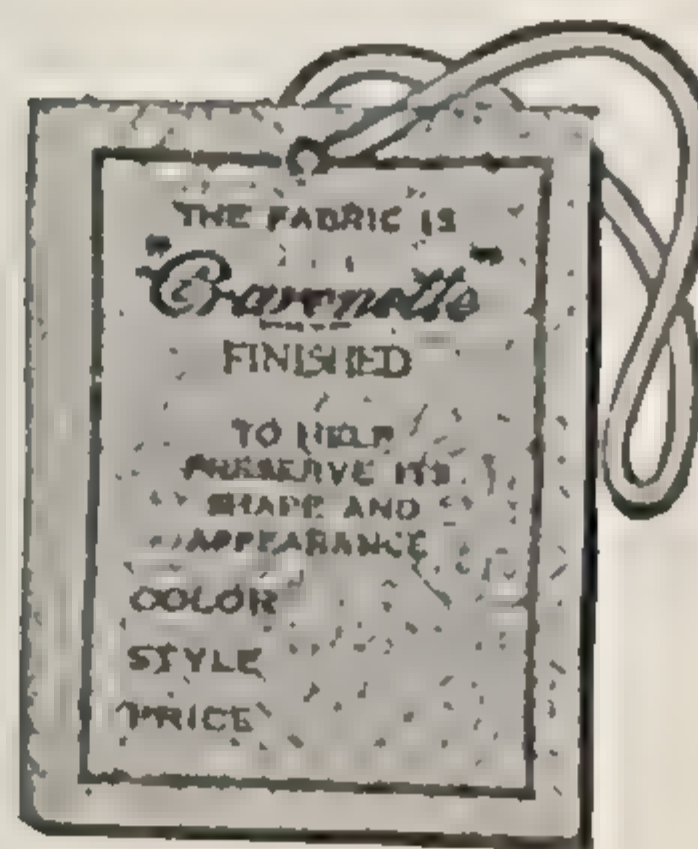
The "Cravenette" feature gives you protection against moisture and it helps to preserve both the shape and appearance of your spats.

"Standard" Spats are made of the highest quality materials and are tailored to fit perfectly.

"Standard" Spats are made in Fawn, Light Fawn, Dark Fawn, Drab, Brown, Leather-Tan, Chamois, Champagne, Pearl, and Smoked Gray, and White.

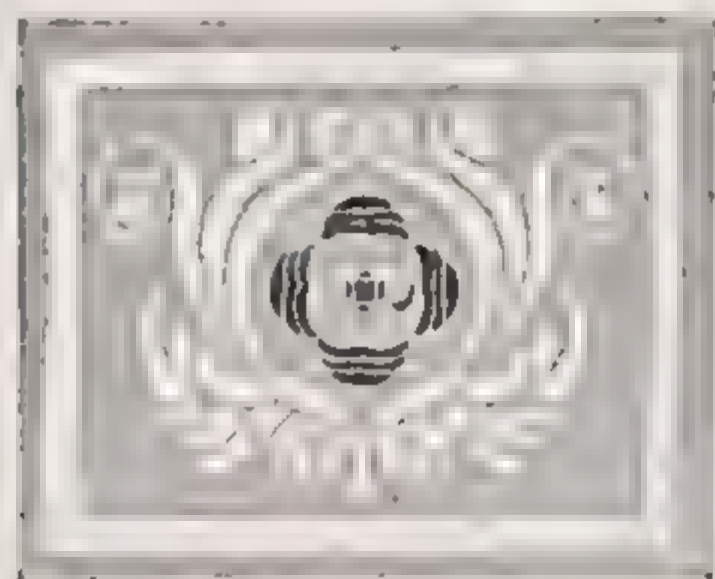
FOR MEN
AND WOMEN

To know you are getting what you ask for, make sure that this blue and white tag is attached to the Spats—it guarantees that you are getting the "Standard" Spat with the genuine "Cravenette" Finish.



"Standard" Spats can be purchased at all good Shoe and Department Stores. We do not sell "Standard" Spats by mail. If you have difficulty in obtaining them, however, we will advise you where you can purchase them in your city.

S. RAUH & Co.
310 Sixth Avenue
New York City





No. 103
In black velvet with inlaid designs in either green, purple or red. Trimmings with faille silk in color to match the design

"Nymco"

**"Cravenette" Finished,
Sport Hats**

"Nymco" Hats are specially made for Sports and Motor Wear; they are designed, trimmed and tailored to look smart under all conditions—to be snug in any weather. Worn with comfort in the wind, at any becoming angle.

The famous "Cravenette" Finish protects them to a large extent against the damaging effects of moisture.

The style illustrated sells for \$3.50. Other styles from \$1.00 to \$5.00. Write today, and we'll tell you who sells them in your town.

New York Manufacturing Co.
600 Broadway
New York, N. Y.

It's black velvet, with three sprays of Paradise afloat at the back, —seen at the Ritz, of course



NEW YORK IN AUTUMN COLOURS

(Continued from page 41)

Neither does closer inspection solve the mystery; in fact, it but thickens the fog of one's mental confusion, for one is now overcome with wonder as to how she ever managed to get into the thing at all, since there are no visible fastenings. Never have places of entrance and egress been so carefully concealed. As likely as not she stepped into the garment and then buttoned it about the neck,—which is a way of fastening some of the new French clothes have this season.

THE AMBIGUITY OF FROCKS

As to what this thing is she is wearing, when in doubt call it a dress. It may be a coat-dress, or it may even be a suit-dress. This suit-dress is the innovation of the season, and Lanvin stands sponsor for it. Seen from the front, it has every appearance of a suit. There is a perfectly well-regulated skirt, and a coat which ends in a peplum below the waist, and which appears to be worn over a bodice of the same material. Seen from the back, this garment looks like a coat, but from no angle does it look like what it is, a dress.

By degrees the autumn clothes are beginning to make their appearance on the streets and in the smart restaurants. At the Ritz one sees hats which are obviously just out of their boxes from Paris. Such a hat is that of black velvet with a fan of black gaura on it, sketched at the upper left on page 41. Another very smart hat, also of black velvet, worn on the same day, had three sprays of black

paradise at the back; this is sketched at the top of this page.

Mrs. John Wanamaker, junior, formerly Miss Pauline Disston, recently wore an interesting frock which was a forecast of the Chinese tendencies in the autumn styles. It is pictured at the lower right on this page. The skirt of dark blue satin is topped by a bodice of tan silk embroidered in a Chinese pattern, and this apron is not, as it appears, separate from the skirt, but sewn on to it. With this frock she wore a blue hat encircled with blue wheat.

On Futurity Day at Belmont Park, despite cloudy weather and a chilling breeze, a smart crowd was present. As usual, luncheon parties at the Turf and Field Club prefaced the races. Mrs. James Lowell Putnam, who was the guest of Dr. and Mrs. Preston Satterwhite, was exceedingly smart in a coat of mustard coloured cloth collared and cuffed with beaver, and a black hat turned up daringly at one side and trimmed with flat ostrich feathers of midnight blue tone; sketched at the left in group at the upper right on page 41.

Mr. and Mrs. August Belmont were, as usual, interested spectators of the events, and with them in their box was young Mrs. Morgan Belmont, who is sketched at the lower right on page 41, as she rose to watch the chestnut colt "Papp" gallop home in the feature race of the day. Her coat of smoke gray velours was topped by an old-blue sports hat, which afforded a pleasant note of colour. In the Frederick

(Continued on page 140)



This is the way the Dolly Sisters looked when they sang "Over There" at the "Farewell Camouflage" recently given at the Comedy Theatre



Mrs. John Wanamaker, junior, in a frock that shows decided Chinese tendencies

Why Corsets Should Be Made Like Eye-Glasses

By D. SPENCER BERGER

Head of Designing Department, Berger Bros. Co.

The practice of corset manufacturers is to reduce women's figures to types. The saleswoman mentally classifies you into a certain type of figure and selects a corset which has been made for that type.

The impossibility of doing full justice to your figure by this system can best be made clear by a comparison. Suppose your eyes need attention and you consult an oculist. Does he prescribe glasses which are suited to a general "type" of eyesight condition like yours? Of course not. He prescribes glasses which are ground to fit your individual needs and which would not be suitable for anyone else.

Now, no other woman has a figure exactly like yours any more than eyesight like yours. Your figure needs personal, individual "examination and prescription" just as much as your eyesight does—provided you wish to realize your full possibilities in stylish lines and graceful carriage.

And for this reason the ordinary made-to-measure corset, altho it may fit, does not correct your figure and it emphasizes rather than improves any undesirable lines. It is as if an oculist instead of fitting you with lenses that corrected your vision, should give you clear glass which left your eyesight the same as before.

Spencer Service is unique and distinctive in that it goes beyond the usual made-to-measure methods. We *design* your corset especially for you and every line in that corset accomplishes a definite purpose.

A Spencer Corsetiere takes careful measurements and charts out a detailed description of your figure. This is turned over to a Spencer designer who utilizes it to design a corset solely for you, to meet your own individual needs.

For example, you might have a figure which would be very good if the curve of the back were not too deep. Spencer designers arrange the lines in the corset so that this too deep curve will be corrected. Another woman's appearance may be marred by a too large abdomen. Spencer designers arrange the corset to remedy this defect.

As all the corsets that we make are individually designed, we cannot sell them thru the retail stores—Spencer corsetieres are registered professional women of education, refinement and ability stationed in practically every city

and county. They receive a thorough course of training and are constantly in close touch with Spencer designing headquarters. The success of Spencer Service rests on the close co-operation of Spencer corsetieres and Spencer designers.

Spencer designers are not only artists; they are masters of the anatomy of the feminine figure and are expert mechanics as well. The mechanical ability is needed to determine what will be the effect upon your figure of a given combination of lines and stays. In a word a Spencer Corset is not just made to measure—it is *individually created and designed* to improve each customer's figure.

Every Spencer Corset is designed in accordance with the fashions of today and not from patterns months old. For example, patterns for Fall styles of the average corset manufacturer are completed in June. This difference in the designing method is the reason why Spencer Corsets hold their style for months after ordinary corsets are out of date.

Wearers of Spencer Corsets are noticeable for their erect, buoyant, youthful carriage. Purely on account of the style and grace which it imparts, a Spencer-designed corset will be worth more than its price to you. But in addition, Spencer Corsets are widely recommended by physicians because they afford proper, scientific support to the abdomen and spine, with absolute freedom for deep breathing.

We specialize in difficult figures but our very ability to improve these, enables us to correctly corset a good figure and prevent the natural tendency toward poor lines which practically every woman's figure exhibits as she grows older.

Spencer Corsets were awarded the Gold Medal (Highest Possible Award) at the Panama Pacific International Exposition, San Francisco, 1915.

Spencer Service is not, as you might imagine, very high-priced. Information and full particulars will be gladly given you by your local Spencer Corsetiere. Look up her name in your telephone book (under "Spencer Corsetiere"). If you cannot locate her, please notify us. *Write today for booklet*—The Berger Brothers Company, originators and sole owners of the Spencer System of Corsetry, 143 Derby Avenue, New Haven, Conn.

Stewart & Co.

Correct Apparel for Women & Misses
5TH AVENUE AT 37TH STREET

Women's & Misses' Winter Coats

Trimmed with
Nutria Fur

Specially Priced



Smart Fur Trimmed Coat No. 51

is fashioned of Velour de Laine in an exact reproduction of a Paris Model; Collar and Cuffs are of Nutria fur; Colors: Mouse, Brown, Navy, Beet root and Leather.

Sizes 14-16-18 years Special
36 to 44 bust measure **\$29.50**

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With and Without Fur Trimming
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Mean real economy because—the grades are superior,—the workmanship is the best,—the styles are unique,—the prices are low for what is offered.

Whether you are interested in rare or inexpensive furs, or if you are contemplating a fur renovation, you will find our service to be unusual.

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Let us know the kind of furs you wish to consider or the price you wish to pay and we will send you detailed information and the new Plymouth Handbook of Furs No. C. It contains all the new styles in coats, neckpieces, and muffs. In addition there is a great mass of general information about furs.

Plymouth Fur Co.,
100-140 Plymouth Bldg.
Minneapolis, Minn.

The Center of the Fur Trade of
America



The "D-D" WATCH

With the "NO FUSS" Ribbon

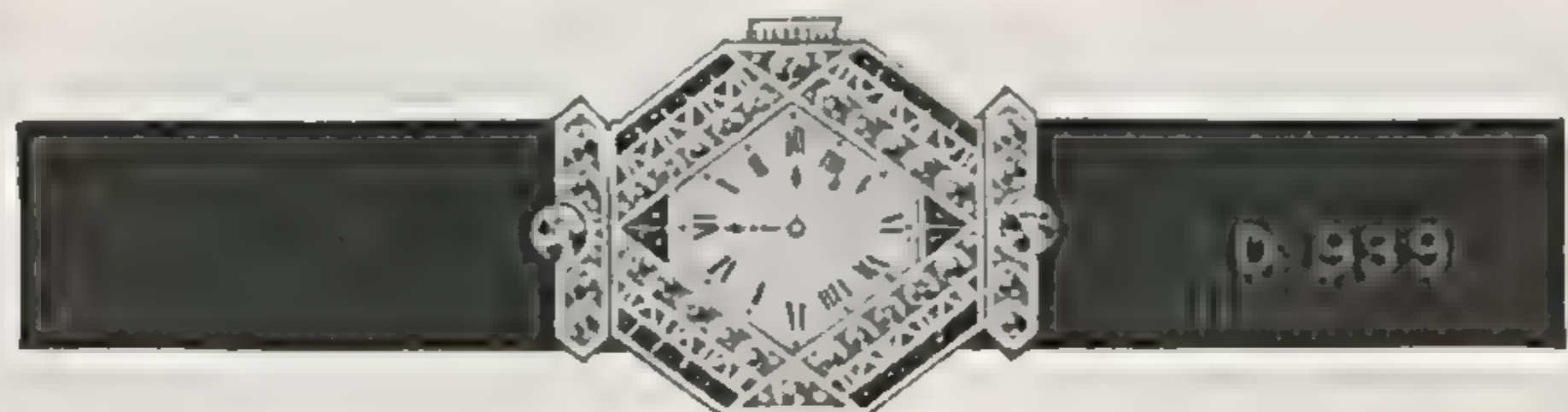
PRESTIGE *Waltham* ACCURACY
Movement



The Reign of the Wrist Watch

—is an assured fact. No ephemeral fad is this, but an established vogue to which the "D-D" Watch has added constant improvements. Given tremendous impetus by military adoption, the Wrist Watch reigns supreme because it is not only smart—but sensible; it is not only popular—but practical.

The Waltham Movement, which is the smallest watch made in America—just the size of a ten cent piece—assures accuracy, while the "D-D" designs signify style and durability. Whether an artistic creation of our atelier, encrusted with jewels; a smart watch for everyday use; or our "Khaki" watch—suitable for Soldier-Gifts—each "D-D" Watch represents wrist watch perfection.



Platinum Diamond and Calibre Watch



Plain Gold Wristlet Watch

Our "NO FUSS" Ribbon
has the famous

"Cravenette" Finish

which protects it from damage by moisture, and prevents wrinkling, shrinking, discoloring, "stickiness" and absorption. It will wear twice as long as an ordinary ribbon. The "No Fuss" Ribbon saves time, trouble and fussing. No sewing, no hooks, no slides, nothing to adjust. A new one can be put on in less than a minute. These are exclusive features of the "D-D" Wrist Watches.



"NO
FUSS"
Detachable
Ribbon

Ready to
use

On Sale With Leading Jewelers

Address Inquiries to

Jacques Depollier & Son
Manufacturers of
High Class Specialties for Waltham Watches
15 Maiden Lane New York City

NEW YORK IN AUTUMN COLOURS

(Continued from page 138)

Johnson box was a very smart woman who wore the sand coloured hat faced with black and trimmed with a blue enamel buckle pictured at the right in the sketch at the upper right on page 41. Mrs. Frederick T. Frelinghuysen and Mrs. Charles Fisk, who watched the events from the porch of the club house are pictured at the lower left on page 41. Mrs. Frelinghuysen wore a mannish brown sports coat, a gray muffler, and a soft hat of Sienna yellow velours with a blue band about the crown. Mrs. Fisk's drooping hat of black faille was lined with white, and about her she had drawn a scarf of caracul. Another smart woman who watched the events from the Macomber box is sketched at the lower left on this page. Her broad black hat is trimmed with straggling black feathers which are immensely effective.

All New York these days echoes to the tramp of marching feet. Every day the realities of war are being brought more forcibly home. Never before did the city look upon such a spectacle as that which presented itself on "send off" day, when olive drab legions made their way with flashing bayonets down Fifth Avenue.



On "send off" day, one of the guests in the Vanderbilt house was gowned entirely in gray and wore a small gray hat

from there. Tiers of seats were erected in front of the William K. Vanderbilt house. The proceeds from their sale were given over to the Junior Patriots. Among those who viewed the parade from this point of vantage was Mrs. Oliver Harriman who is sketched in the middle of page 41. She wears a hat of dull red Georgette crêpe with an overlay of navy blue crêpe and a floating veil of tobacco brown chiffon. From the centre window of the house a smart woman, all in gray and wearing a small gray hat, looked down upon the line of marching figures; sketched at the upper right on this page.

A FAREWELL FOR OUR MEN

The most interesting affair given for our men in khaki was a "Farewell Camouflage" at the Comedy Theatre. This entertainment, in which Private Cornelius Vanderbilt, junior, was the leading spirit, was given for the benefit of the soldiers' war fund. The Dolly Sisters, in flat red hats, white frocks, and blue sashes, danced to the strains of "Over There." They are shown in the sketch at the lower left on page 138. Many of the actors of the evening wore khaki—Uncle Sam's regulations in regard to uniforms are to be observed, even when the wearers become amateur actors. The matter of first importance of the evening, however, was the address that Colonel Roosevelt gave the young soldiers who crowded the upper galleries, from a stage box where he and Major-general O'Ryan viewed this entertainment in behalf of the soldiers.



In the Macomber box at the races was seen this broad black hat trimmed with straggling feathers

Early in the morning, the crowds began to assemble along the line of march, and by the time the first battalion came in view it was impossible to find standing-room on the pavements. Mrs. Vanderbilt had opened her town house for the day, and with a number of friends Mrs. French Vanderbilt viewed the parade

THE MAGICAL TUNIC

(Continued from page 43)

A slip of black satin made on long slim lines, cut with a low neck and with well-tailored armholes—which should be finished with a narrow edging of lace or fluted net—begins the day. For morning wear or shopping, a tunic of navy serge or black gabardine may be worn over this slip. This tunic of serge should be simply trimmed with stitching in silk floss or with narrow soutache braid, and tiny buttons in brass or steel make a particularly good finish for the serge dress.

For afternoon occasions or for the matinee, the tunic may be of chiffon velvet, satin, chiffon, or Georgette crêpe, and it may still be worn over the same black satin slip. Very little trimming is needed on tunics made of these materials; fur is used in narrow bands, and embroidery in dull metal thread is effective. One tunic shown at the recent Paris openings was of black satin lined with white crêpe de

Chine and was charming. With a slip of black, however, one need not necessarily adhere to black for the accompanying tunics; soft dull shades may be used, such as gray, taupe, old-blue, and deep rose.

For formal afternoon or evening wear, the tunic is naturally more elaborate, and of the laces for trimming, Chantilly is the most fashionable. Black chiffon and combinations of net and lace are also very much used, and with these a very little elaboration goes a long way; touches of fur and embroidery in silk and metal are quite sufficient.

The white satin slip is principally for the evening, but sometimes, for afternoon wear, it is used with an overtunic of dark chiffon or black lace. At winter resorts and in the country, tunics of white crêpe de Chine or satin or white embroidered chiffon have won for themselves an established place in the wardrobe.

Your Free Book—Fur Facts and Fashions

NOW READY—WRITE!

This beautiful book will delight the heart of every woman who loves furs. All the fur fashions of 1918—a brilliant array of beautiful models are spread out for your selection. It tells you all about each fur. Gives you, in simple language, a world of valuable information not published elsewhere. It is, in fact, a reliable Shopping Guide that insures you full value in quality, style material and workmanship.

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The Coat shown in this illustration is our Pattern 440.

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OUR "MAIL ORDER" SERVICE

AND WHAT IT MEANS

No matter where you live, our Mail Order Service enables you to select furs from the largest and most complete stock in the country with absolute assurance that your order will be filled promptly, and if you are not pleased with your purchase, your money will be refunded. Furs are shipped on approval subject to your examination.

THE FREE BOOK TELLS THE TRUTH ABOUT FURS

"Fur Facts and Fashions" is a beautiful style book. It is filled with fascinating facts about furs—tells how to distinguish quality in fur—what furs wear longest—fur trade names and common English names—costly furs and their substitutes—color effects and textures of furs—how furs are made and graded, etc. 10% discount till Nov. 10th. Send for Catalog No. 152.

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Smart Clothes for Stout Women And Figures Hard To Fit



Originators of smart apparel in all sizes from 34 to 58 Bust—ready-to-wear and fitting the majority of our customers without alteration. The Lane Bryant system of measurements is based upon the measurements of the average figure—learned by fitting over 250,000 women.

Every Lane Bryant model is cleverly designed to become the type that wears it. We cater especially to the needs of plump young women who can find nothing suitable in ordinary "extra sizes."

Three Stores Expert Mail Service

There are three Lane Bryant Stores in New York, Chicago and Detroit—and expert mail order service that makes long distance shopping thoroughly satisfactory. If you can't call, write for our latest Style Book, "Modes." Address Dept. V-5, New York address.

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Specialty of Trousseaux

Display of
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Night gowns

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Table Linens

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Tramp Over the Autumn Hills

or shop on the ave-
nue in a

GOLFLEX

suit and be comfortably
correct.

Golflex suits and coats, tailored by experts from a special quality of knitted cheviot, are fashion's ideal for outdoor activities. They yield to every movement yet never lose their graceful lines.

Fifty shades. The new heather mixtures are especially good for autumn. No matter what your age or figure, there is a model to suit, and prices are modest for quality and tailoring so distinctive.

A note direct to the manufacturers at the address below will bring pictures of styles and names of convenient stores.

Wilkin & Adler

13 East 26th St., New York

also makers of

Golflex Suits and Coats

Cravenette Finished.



Dress your Boy in Corduroy



Dress Your Boy in Corduroy

—the kind with the
"Cravenette" Finish

Bingity-bang-bump-flop! — that's the life of a healthy boy! That's why the life of his suit is so short!

Dress your boy in corduroy—that strongest of all suit materials—that sturdy, non-tearable, ever wearable fabric—tough as armor plate, yet soft and smooth to the touch.

Corduroys today are not the kind that father used to wear—the stiff old smelly corduroys that boys hated to put on, and in which mothers hated to have them seen!

Modern Crompton Corduroys are soft and pliant in texture, fast in color, rich in shade, and very, very durable. And the biggest improvement is the wonderful "Cravenette" Finish, found only in

CROMPTON CORDUROY

"Cravenette" Finished

The "Cravenette" Finish on our corduroy defies the damp and preserves the neat and handsome appearance of the fabric as long as it wears. It prevents water spots, wrinkling and stiffening, even after the severest wetting!

In less than a month of wear you can see the difference in appearance between an ordinary old-fashioned corduroy and our "Cravenette" Finished Corduroy.

Crompton-Richmond Co., Inc.
31 E. 31st St. New York, N. Y.

Suits made of Crompton Corduroy "Cravenette" Finished are for sale at the leading department stores and clothing shops in the country.



Goldberg

The débutante's motor coat is a soft, warm, all-enveloping garment of black duvetyn lined with a knitted woollen material striped gray and black. Coat and hat to match by Lanvin, imported by Mac Veady

BEING DRESSED for ONE'S DEBUT

(Continued from page 37)

The superlatively smart débutante wears a veil on the street. It is, as a rule, a veil that is practically invisible, consisting of a fine wide-meshed net; sometimes, however, the dotted veil, if the dot is neither too large nor too small, may be worn, and she is even permitted a veil with a small widely scattered figure. There is a new French veil with a small Chinese motif scattered through it, and this is exceedingly smart for a young girl.

THE JEWELS OF THE DÉBUTANTE

The débutante's jewelry should be chosen with the greatest care. She may wear pearls, even in the daytime, if they are small. She may also wear turquoise and coral or almost any of the precious stones, if small in size and delicately set. A charming effect may be obtained with some of the new dyed stones. With the coiffure at the top of page 34, in which delphinium blue ribbon is used, the débutante might wear a string of crystal beads dyed in the same shade as the ribbon; with a pale rose ribbon in the same coiffure, she might wear a string of agate beads dyed a faded rose tone. For day wear with a dark blue velvet dress, a long chain of delicately carved white jade beads would be very lovely. Enamelled jewelry is especially appropriate for a young girl because of the extremely delicate colour effects which can be obtained in it.

Among other jewels which custom permits the débutante to wear is a bar pin

of diamonds and sapphires set in platinum. With a tailored costume, few ornaments are smarter for a young girl than the severe one formed by a narrow black grosgrain ribbon on which is set some unusual ornament, either a quaintly old-fashioned piece or some of the newest designs in jade or semi-precious stones.

A DÉBUTANTE'S LINGERIE

Crêpe de Chine and exquisitely fine handkerchief linen are the materials most appropriate for the dainty lingerie of the débutante and the trimmings are of the simplest. The crêpe de Chine is often hemstitched with a somewhat heavy silk, and it may be embroidered in pastel colours, but the motifs used for the embroidery should be small and delicate. The linen is embroidered with similar delicacy and may be run with fine hemstitching or drawn-work. For petticoats for daytime wear, the débutante could hardly make a better choice than those of Italian silk, which are to be had made with a tucked hem or a deep fringe and in white, gray, or various dull colours.

The lingerie of the débutante should follow the same rule of delicacy and daintiness. It may be lace-trimmed, but the lace should be of fine pattern, and the embroidery used should be a delicate tracery. There is some new lingerie from Paris which would be lovely for a young girl. It is of crêpe de Chine and is trimmed on all the edges with puffings of net set between hemstitched bands of crêpe de Chine.

Henry George & Rosenbaum Co. Inc.

Costumes and Dresses
33 to 43 East 33rd St.
New York

Makers of Dressmaker
Made Dresses at
Wholesale

Ladies, attention!

How many women are aware that they can buy a Dressmaker Made Dress in the best stores, gowns different from the cheap operative-made garments usually sold? Frocks Dressmaker Made are designed and executed by experienced dressmakers, with the best materials in the latest fabrics, in all styles and for Street, Afternoon, Dinner, Evening, and Ball-room wear. Faultlessly built, these gowns are distinctively different from ordinary ready-to-wear dresses to be found in most stores.

Ask your dealer in town to show you the Dressmaker Made Dresses, and be sure to look in the waist-band for this label:

Dressmaker Made

H. G. & R. CO.,
N. Y. CITY.

If your dealer does not carry Dressmaker Made Dresses, write us direct and we will inform you of a dealer near by who will send these garments for your inspection.

Henry George & Rosenbaum
Company,
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Next to Vanderbilt Hotel

Original Ideas
AND
Clever Adaptions
IN
FALL FOOTWEAR

For 30 years this establishment has counted among its clientele the most discriminating personages in private and professional life. The reason is readily seen when one observes the character of our footwear.



WALKING
BOOT

10 inch lace boot, high arch, French heel: Round or Pointed toe in black, French or Cuban heel.

\$10.00

In colors with round or pointed toe,

\$12.00 up

Also shown in French lasts.

Each made

Style Booklet sent for the asking. Mail orders promptly filled.

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"She Has the Secrets of Beauty at Her Finger Tips"

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There probably exists no American who moves in the exclusive circles of Europe's highest Society but has used her "marvellous" Valaze Complexion Specialties, and, like her European sisters, found them invaluable to the maintenance of a fresh, youthful appearance.

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Beauty Treatments free the skin from all traces of sallowness, sunburn or freckles; they deliver from wrinkles, crowsfeet, large open pores, coarseness of skin, blackheads, or the many signs of Time and weather. Special treatments for double chin, loose, baggy skin, flaccid muscles, red nose.

Royalty, celebrated artistes, leaders of high society—all acknowledge her to be the World's Greatest Beauty Culturist.

For home treatment the following preparations will be found wonderfully successful:

VALAZE BEAUTIFYING SKINFOOD

Restores and preserves the skin. By its use the sinking flaccid muscles become firm and robust; the wrinkles become fainter; the muddy, weather-beaten, freckled skin becomes clear and firm, smooth and lustrous; the cheeks gain in color, in contour and in beauty. VALAZE clears the skin of tan, freckles and sallowness, and makes the complexion fine and faultless. Price: \$1.25, \$2.25 and \$6.00 a jar.

VALAZE SKIN TONING LOTION

It is the companion preparation to Valaze; the two should always be used together, as better and more rapid results are obtained by their combined use. For a dry skin, the "Special" is used. Price \$2 and \$4. For a greasy or a normal skin, \$1.25, \$2.25 a bottle.

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Valaze Blackhead and Open Pore Paste refines coarse skin texture, removes greasiness, blackheads and reduces enlarged pores. Used instead of soap. Price: \$1.00, \$2.00 and \$5.00.

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Overcomes open, enlarged pores and oiliness of skin, also flushing of nose and face. Cooling and refreshing and gives a "mat" appearance. Price: \$1.50 and \$2.75 a bottle.

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When the muscles of chin and throat are becoming flabby and loose the use of ROMAN JELLY (price \$1.50 and \$3.00) and GEORGINE LACTEE (price \$2.50 and \$5.00) will be found wonderful for remedying this defect. Used in time these preparations will prevent such a condition.

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is an astringent balm to consolidate loose and flabby tissue and thereby preserve the contour and youthfulness of the face and throat. Price: \$1.50 and \$3.00.

IMPROVING GROWTH OF EYELASHES

Valaze Eyelash Cream stays falling eyelashes and eyebrows and strengthens their growth, at the same time darkening them. Price: \$1.50.

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It is a preparation which will be found a veritable addition to Mlle. de Mlle's boudoir table. When ordering state whether blond or brunette. Price: 75c and \$3.00.

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A specialty for greasy and shiny skins that removes coarse, open pores and blackheads. \$1.25 a jar.

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For normal and oily skin: NOVENA POUDRE, for dry skin. Price: \$1.00, \$2.50 and \$4.50.

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"Cravenette"
Tour Rain
COATS
for economy



\$25.00

FAIRMONT—Even the buttons can make a coat distinctive, smart, and different. From buckled belt to flaring collar the eye traces seven neat pearl buttons, closely arranged in a row and in perfect uniformity. You can wear this double-breasted model feeling certain that you will not see dozens of others like it; practical for motoring. Three-way adjustable collar. Military pocket in front; an inverted plait in the back adds a stylish touch,—*"Cravenette"* proofed. Yoke and sleeves lined with guaranteed satin. Misses' and Women's sizes.

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AUTO TRAVEL
SUNSHINE RAIN

Each model is skilfully tailored, made thruout with the best of care, and is *"Cravenette"* proofed to shed the shower.

Made in all misses' and women's sizes. Moderately priced at the better shops. Insist upon seeing the Tour Rain Label.

Style leaflet upon request.

H. GOLDMAN & CO., INC.
31-33 East 32nd St., New York

EACH THOUGHT A PURL

(Continued from page 51)



"America's
Leading
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Utility in Furs The New Season's Note

IN announcing the readiness of the Original Models of this house for Fall and Winter, we would emphasize the fact that our European organization for designing and purchasing has remained intact.

The best that Paris has produced for the new season—the exclusive work of the leading designers there, and our own American adaptations of French tendencies, are both being shown in assortments commensurate with the standing of the establishment.

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ly learned that code by heart. These books on knitting are the original problem novels. Each direction looks like the result of an attempt to play Dvorak's "Humoresque" on the typewriter. Little gems like this appear continually: k 1, p 1, *p 2, k 2, slip 1 st, p 3, k 3*, bo 27, p 2, k 2, repeat from *. Asterisks are sprinkled generously through the page. There are as many asterisks in a book of knitting instructions as there are in an Elinor Glyn novel—only, in an Elinor Glyn novel, one knows what they mean.

No, there is no help in these booklets. The only way to find out how to make a garment is to get explicit instructions from at least six accomplished knitters, and then go away to some quiet place and figure it out for yourself.

KNITTERS, ACCORDING TO GROUPS

It's really amazing to see how much of her personality a woman can inject into her manner of knitting; it's startling to find out how many ways there are of doing the same thing. Some women use their needles with dexterous ease; others handle them as if they were a pair of oars. Some pass the worsted over the needle with a quick turn of a graceful wrist; others use a sort of Australian crawl stroke. Some purl faster than the eye can see; others do it with the movements of a small child using a knife and fork for the first time. There are some who can gaze upon the surrounding landscape, who can even talk and laugh gaily, while their needles are ceaselessly busy. There are others, again, who never take their eyes from their work, who know nothing that is going on in the world about them, who answer questions only with an abstracted "knit two, purl four." There are conscientious souls who knit each stitch with exquisite care, who painstakingly rip out almost invisible flaws, who do everything strictly according to Hoyle. If the house were to burst into flames, and a scorched smoke-begrimed fireman were to appear at the window, shouting, "Quick, come down this ladder before the floor caves in!"—they would answer, impatiently, "Just a minute, till I finish this row." Then there are the adventurous knitters, who invent directions as they go along, who never dream of measuring,

who never appear to pay the slightest attention to the ultimate ends of the garments they knit,—yet who evolve absolutely flawless articles.

But all the knitted articles are, alas, not flawless. There are many knitters who seem to suffer under mistaken ideas of the minimum size of the men who enlist in the army or the navy. They make child's size sweaters and socks, charming little trifles and beautifully made, but scarcely serviceable. Then when the garments are refused, they become exceedingly bitter. They make caustic remarks about the way the government is running this war, and feel generally that they have cast their purls before swine.

Some of the most unspeakable horrors of war are being manufactured right here at home. The sweaters and socks, the helmets and wristlets,—some of these are the true atrocities. Amateur knitters really ought to take a few elementary lessons in anatomy. There are socks that resemble sleeping-bags, there are helmets that are nothing but individual suffocations, there are sweaters that only require hooks at the ends to form excellent hammocks. And as for the mufflers and wristlets that are wished on our sailors,—well, Heaven pity the men at sea!

YOU CAN REALLY KNIT YOUR BIT

But these, fortunately, are but few. Most of the knitted garments are really made with concessions to the human form. There is a good reason for all this knitting—it is the way that every woman can do her really worthy bit. There are those who say it is a colossal waste of time and speak tiresomely of machines to do the work, but they have not thought much about it. Let there be machines, by all means, to turn out knitted garments—but let women keep up their work, just the same. For it means that every moment that would otherwise be idle is turned to account for our army and navy. One's knitting can be carried everywhere with one and there are surprisingly many odd moments, through the long day, when one can accomplish a row or two. And each row means just that much more comfort for the "Sammies"—and, therefore, just that much less comfort for the Kaiser.

SMART FASHIONS for LIMITED INCOMES

(Continued from page 53)

and narrow bands on the skirt. The tight bodice is of black chiffon velvet and buttons at one side. Fur finishes the sleeves, and the underbodice is of flesh chiffon, finely tucked. It may be had to measure for \$140.

Silver gauze and all metal cloths and laces are very smart for evening wear for the young girl, and nothing could be prettier. The underslip of the frock sketched in the middle of page 52 is of pale blue and silver metal cloth finely tucked across the skirt in wide groups. An overskirt of white chiffon cloth hangs in panels and the bodice of white chiffon over metal cloth is trimmed with tails of ermine. This gown may be had made in different colour combinations and to measure for \$125.

The informal evening gown at the upper left on page 53 is of taupe satin ribbon, crushed raspberry chiffon, and old-blue chiffon, hemstitched together with taupe silk thread. It is made over a foundation of taupe satin, the sleeves hang in long, loose, draped panels, and there is a panel train of the material. The girdle is of old-blue and rose satin in brighter shades. The costume is suited

to the hostess on those occasions when she entertains in her own home. It may be had in different combinations and made to order for \$175.

At the top of page 53, second from the right, is an elaborate costume for the opera; it may be had in brocade in white and silver or in black and gold. Touches of colour are used very effectively in combination with the gold or silver and sometimes with both. As illustrated, this gown is in white brocade with silver and is draped up at one side with a suggestion of a bustle at the back. The low bodice is of the brocade filled in with white tulle, and a fluted ruffle of the tulle follows the line of the drapery at the side. A soft crushed girdle is of white, orchid, old-blue, and black satin. The price of this gown is \$175.

The evening cape-coat which is sketched at the bottom of page 53 is made in white venetienne velvet, corded, and is lined with white satin or silver tissue. It has a deep collar and cuffs of taupe gray flying squirrel. The wrap is really a cape, but sleeves are formed by tacking the front and back sections together, and outlining these stitchings with cords of the velvet. This wrap is priced at \$200.

The Schwartz Corset

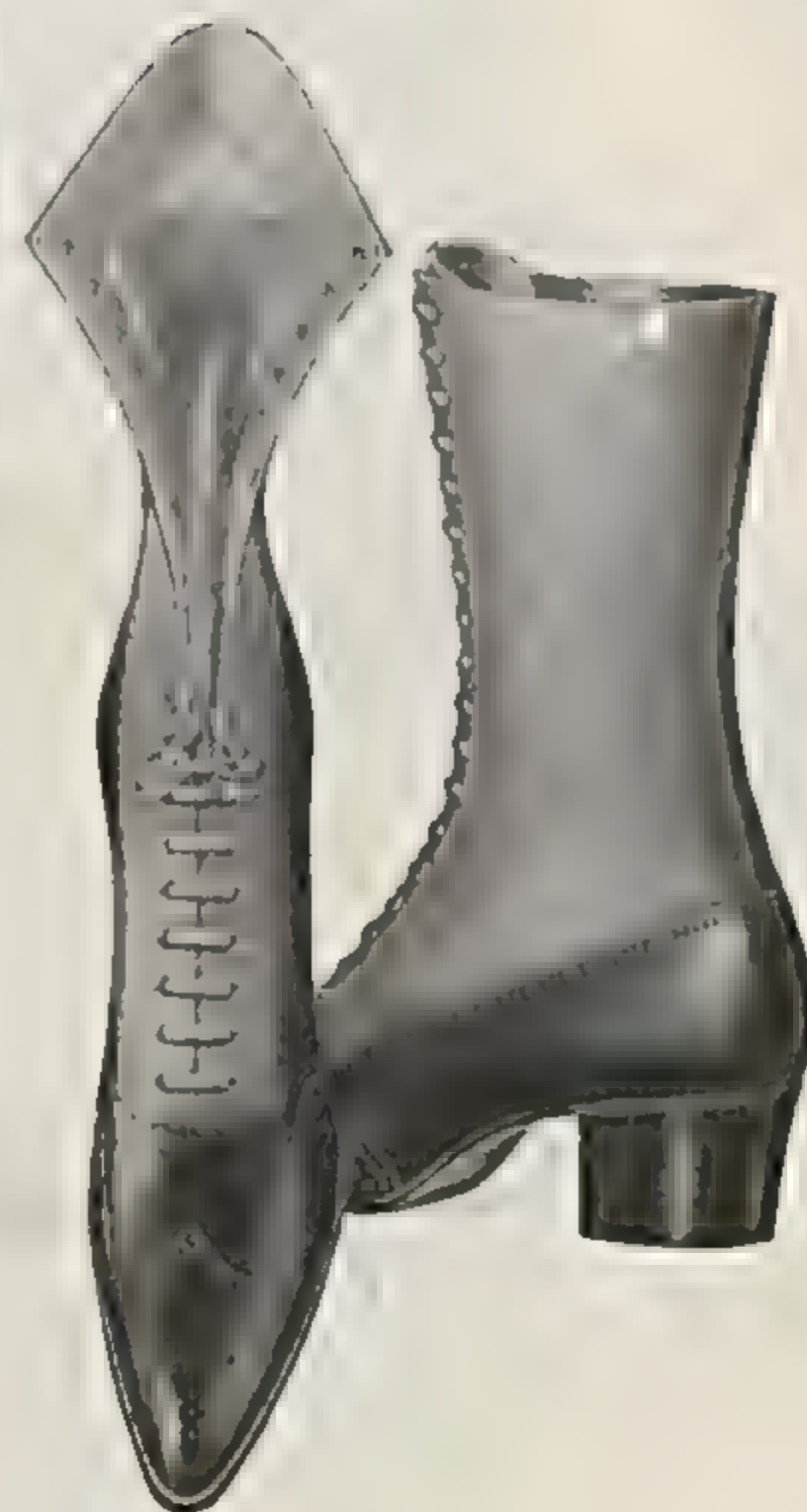


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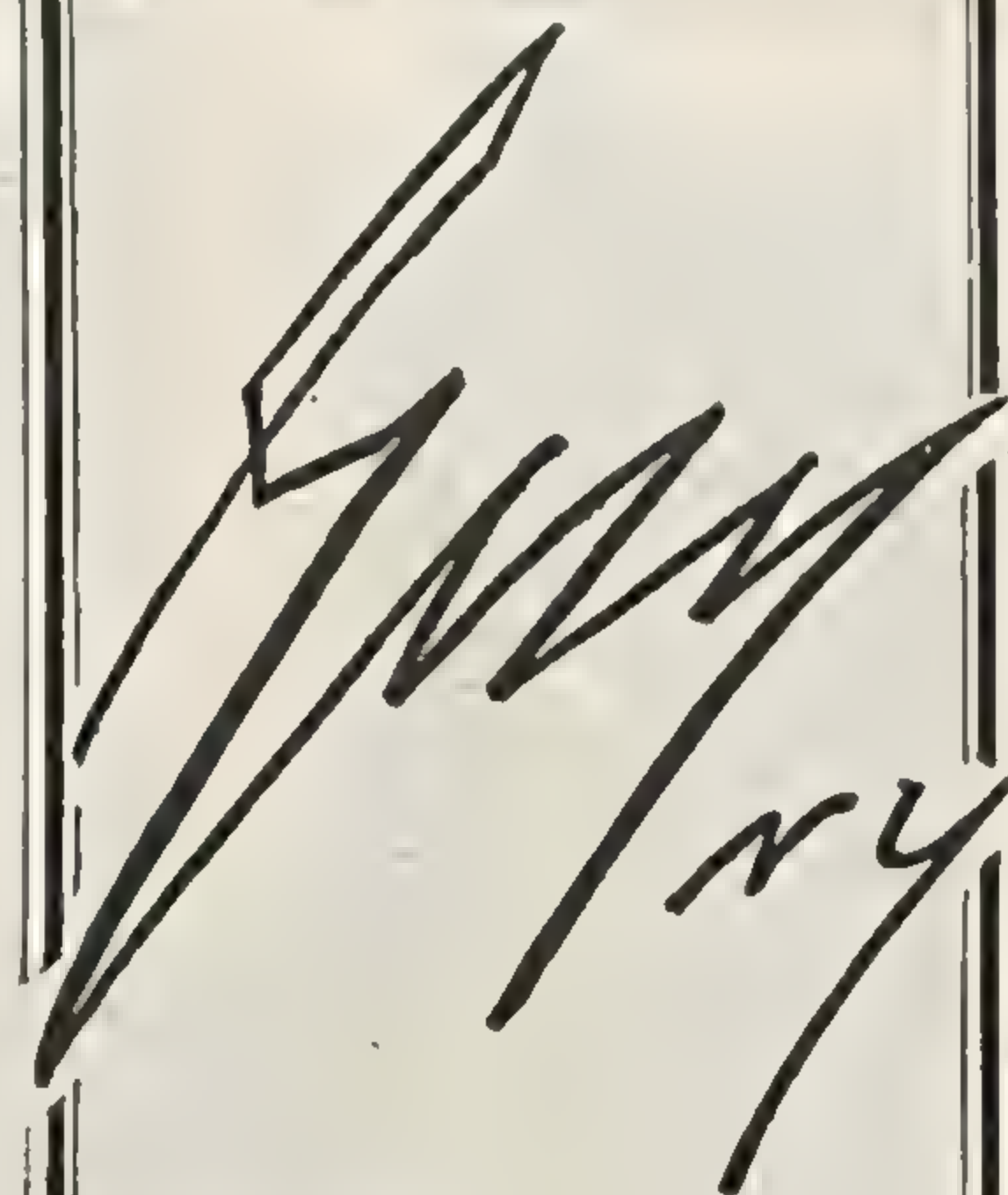
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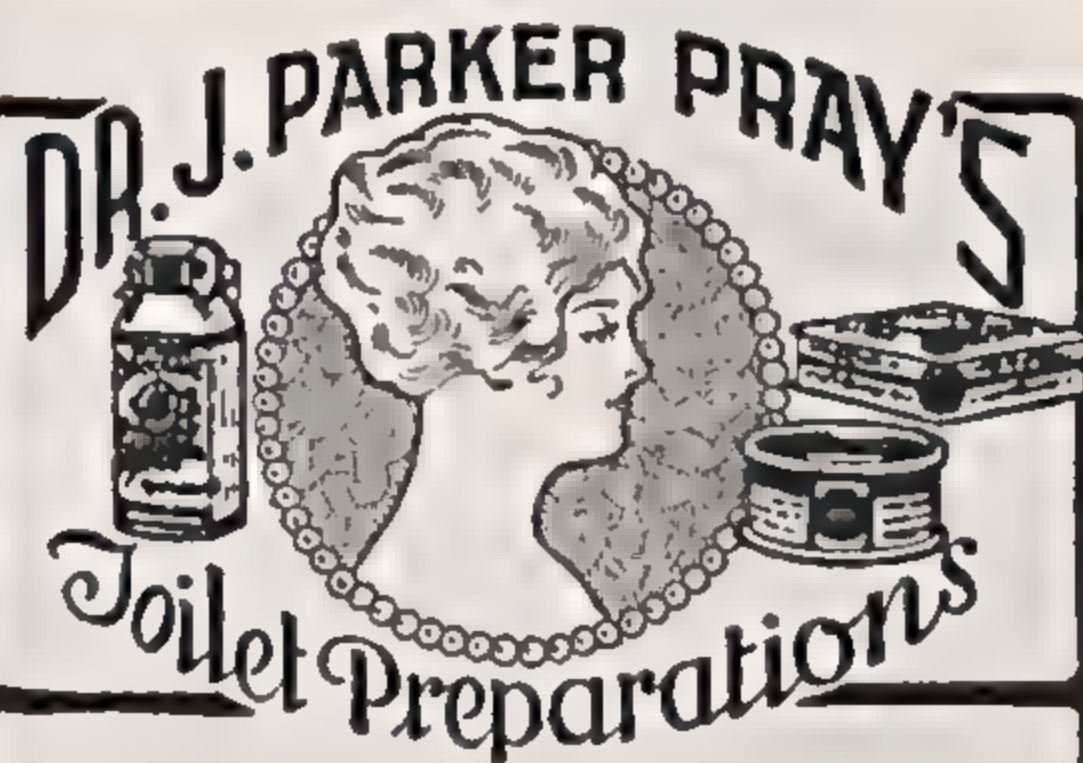
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WHAT COMFORT KITS ARE MADE OF

(Continued from page 73)

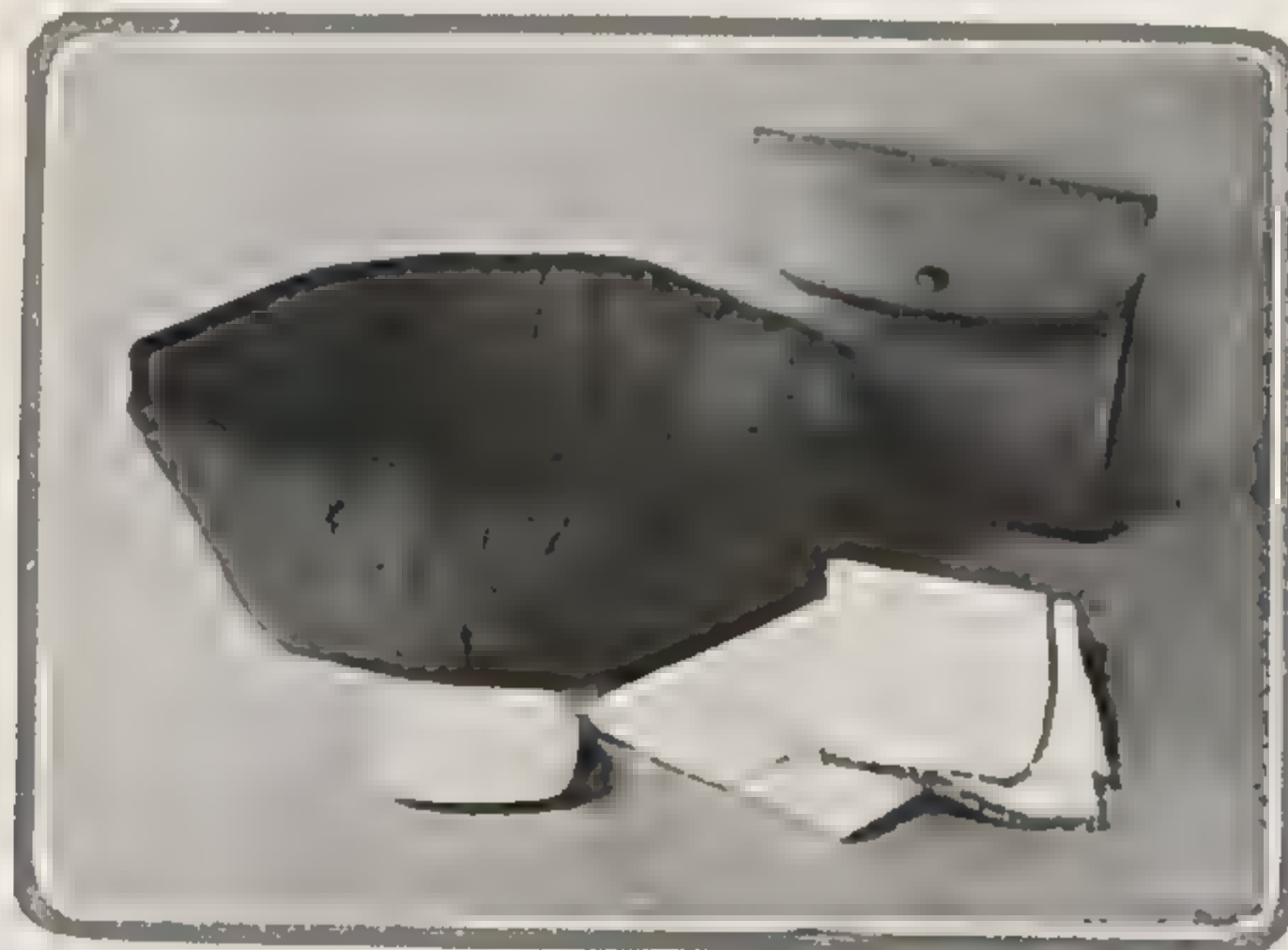
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A S S E E N b y H I M

(Continued from page 57)



groom. And she is called the "chief bridesmaid." Perhaps this sounds somewhat like a title bestowed on a hospital functionary—but that cannot be helped.

The American custom of naming sons and grandsons and even great-grandsons, after the founder of a family is very confusing, not only to foreigners but also to ourselves. There should be a simple common-sense rule, and there really is one, but, unfortunately, its breach is more frequent than its observance. Here, for instance, is John Smith, a notable citizen who has established for himself a name of renown. It is natural, especially in a commercial country where a son is expected to succeed his father in the conduct of a business, to perpetuate the Christian as well as the surname; thus the original John Smith will name one of his sons, presumably the eldest, John, after himself. This young man is John Smith, junior, until the death of his father, when he becomes John Smith; and the original John Smith may live to see several generations of his descendants, in each of which there will no doubt be a John Smith. If John Smith, junior, marries and has a son or sons, one of these, presumably the eldest, will bear the same name as his father. During his grandfather's lifetime he should be known as John, 3rd. Thus, in the unbroken line, there is John Smith, John Smith, junior, and John Smith, 3rd,—which is exceedingly simple. To take a personal example, the late Elisha Dyer, when a young man, called himself Elisha Dyer, 3rd, because his grandfather and father, both Elisha Dyers and men of national fame, were living. When his grandfather died he became Elisha Dyer, junior, and eventually he succeeded to Elisha Dyer.

ON THE OTHER SIDE

Such difficulties as these do not occur in England or on the Continent. In all titled families the eldest son is designated by his own title, which is a different one from that of his father. For instance, the heir of a duke is always a lord; then the duke is called simply by his title, and the heir usually takes a special name of some other title—all these families, down almost to the baronetage, have half a dozen or more lying around loose—so there is never any confusion. And junior and 2nd are not used. For instance, the Duke of Marlborough's heir is the Marquis of Blandford, colloquially, Lord Blandford, and Lord Mandeville is the eldest boy of the Duke of Manchester. The grandsons, during the life of their grandfather, would use their Christian names preceded by the title, lord, until they succeeded in turn to their father's title. In continental families, the eldest son of a duke frequently has the title of prince. In Italy, all sons of dukes are dons—as Don Stanislas or Don Auguste—and they all have a number of Christian names, so that there is no confusion. In commoners' families, however, there is generally some distinction made in the middle name, and English people and continentals never use a middle initial. Thus a man who would call himself Lemuel B. Smithers on this side of the water would be Lemuel Benjamin Smithers over there. I think it would be so much better if we Americans would adhere strictly to senior, junior, and 3rd in the unbroken direct line; and 2nd and 3rd in other cases. It would simplify matters.

We learn by the force of contrasts. Have you read carefully the September general orders issued by Pershing? They are the result of a month's practical schooling abroad and, though we are fed up on war literature, there is a lesson in this for all of us: "The conditions under which our troops are serving in Europe are such as to require the most scrupulous observance of uniform regulations. Not only is the disciplinary effect of mixed and careless dress bad, but the conspicuous position in a foreign land which our officers and men occupy makes every slouchy officer and man a reflection on the whole American army." In the past, these words could have applied with equal force to many of our fellow citizens, who were worthy civilians, travelling abroad. Not so long ago, they might with profit have been taken to heart by a class of men who thought it smart to disregard certain simple rules concerning dress and manners.

Apropos of the army, the regulations insist on white shirts and collars for officers on leave or on detached duty; otherwise the olive drab shirt and the service coat are obligatory. Also, General Pershing has spoken of knitted caps to be worn under helmets, although the campaign hat is the orthodox headgear. I suppose the other is for trench work. However, here is something more for sister Susie and her knitting needles.

HOW TO HAND DOWN A NAME

But suppose we have John Smith and his son, John Smith, junior, and the latter either dies without having a son or has one to whom he gives some other name than John: would the son of this son—the fourth in descent from the original John—if named after his grandfather, be John, junior, or John, 2nd? The breaking of the direct line changes the nomenclature. The son of the younger son should be John, 2nd, not John, junior, unless there is a special reason for having a John, junior, in the family. Since, in such a case as this, there is no John, junior, in the direct line, it would seem correct that the John fourth in descent should succeed to this title. Again, the Wanamaker family furnishes an actual case in point. John Wanamaker had several sons; but his son John, who, I believe, was known as John, junior, had no son by the name of John. Rodman Wanamaker, a younger son of John Wanamaker, named his boy John, after his grandfather. According to the rule, this boy would have been John, 3rd, during the lifetime of his uncle, and afterward he would have been John, 2nd. But there are doubtless family reasons why the son of Mr. Rodman Wanamaker should take the name of his grandfather, so that he has been called John Wanamaker, junior.

The Astors and Vanderbilts, who have preserved the names of John Jacob and Cornelius, have in some generations criss-crossed, so to speak, thus avoiding confusion. There has always been, since the establishment of the family by its founder, a John Jacob Astor and likewise a Cornelius Vanderbilt, but sometimes not in the same line. The first John Jacob Astor had two sons; the elder, John Jacob, junior, was an invalid and died unmarried, and the name was perpetuated by William B. Astor. His eldest son was John Jacob Astor, who gave to his son, the fourth in descent, the name of William Waldorf—while his brother William

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This twelve piece desk set in beautiful ivory celluloid is an ideal Christmas suggestion for man or woman, youth or maiden. It is amazing value at our direct-from-the-factory price to introduce our complete Christmas line of highest quality, hand-finished, grained ivory celluloid, the latest word in toilet accessories, picture frames and gift novelties. This desk set includes ink stand and cover, stamp box, rocking blotter, large blotter and corner pieces, pen tray, penholder, pencil stand, and paper knife. This is matchless among high class gifts at \$5 postpaid. Satisfaction guaranteed. Catalog free.

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Boudoir Basket Extra Fancy fold- ing Boudoir Bas- ket. Made of Kiri Wood Fiber; hand- painted, 7 1/2 x 13 inches; 65c post- paid.	Work Basket Black lacquered split bamboo work basket from China; strikingly hand- painted, 6 x 10, \$3.50; 8x12, \$4.25. Both \$7.00. All prices postpaid.	Crumb Tray Makaba Wood Crumb Tray and scraper cut from solid wood. Dark, dull finish, \$1.50 postpaid. Lighter wood, polished, \$1.00 postpaid.
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Above Your Other Foods In Nutrition and Economy

Consider these facts—you who so keenly feel the rising cost of living.

The oat is a marvelous nutrient. It has twice the food value of round steak, and about five times the minerals. Measured by food units—calories—it is $2\frac{1}{2}$ times greater than eggs.

Equal nutrition in the average mixed diet costs you four times as much. And in some common foods up to ten times as much. Even bread and milk costs twice as much for a half day's need.

Some foods have multiplied in cost. The finest oat food has advanced but little.

The oat has a wealth of flavor. It adds a delight to bread and muffins; to pancakes and cookies, etc. There was never a time when this premier grain food meant so much as now. And it also conserves wheat.

Quaker Oats

Extra Flavor Without Extra Price

You can make oat food often doubly welcome by using Quaker Oats. These flakes are made from queen grains only, from just the big, plump oats. All the little, starved grains are omitted. A bushel of choice

oats yields but ten pounds of these luscious Quaker Oats. Yet this luxury grade costs you no extra price.

Among oat lovers all the world over this is the favorite brand. When you order oats see that you get it.

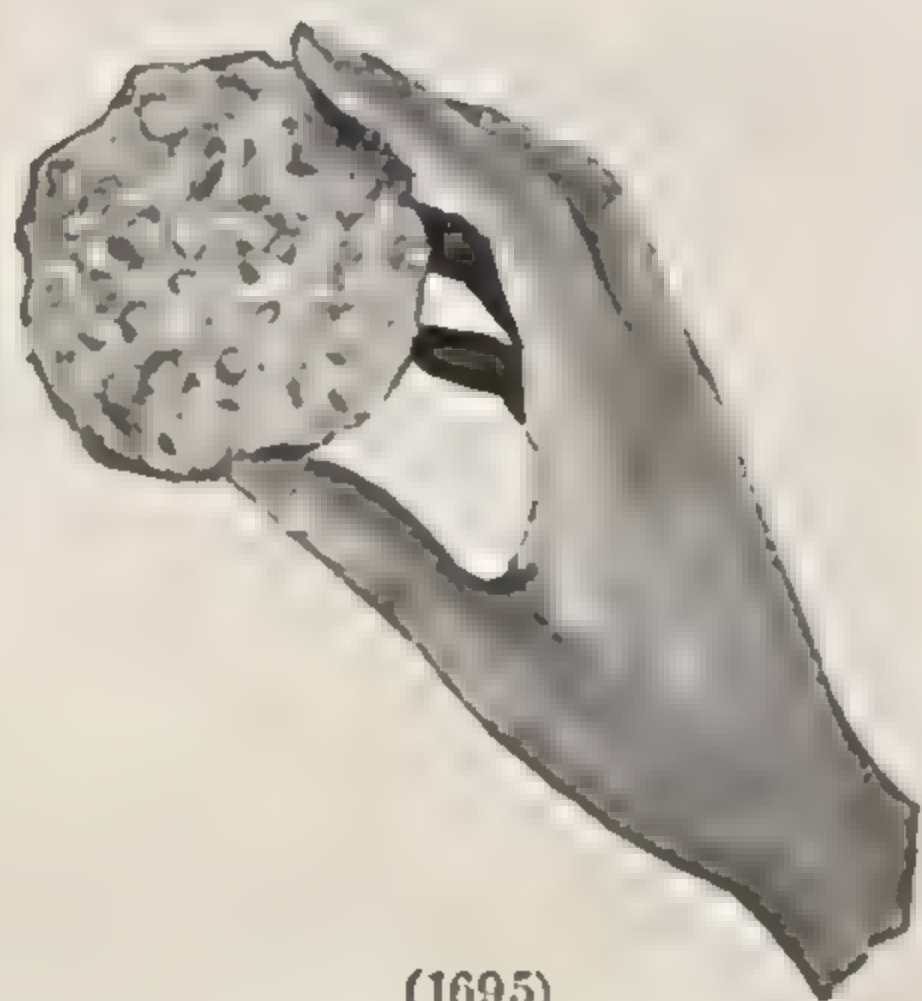
12c and 30c per package in United States and Canada, except in Far West and South where high freights may prohibit

Recipe for Quaker Sweetbits A Cookie Confection

1 cup sugar, 1 tablespoon Butter, 2 Eggs, $2\frac{1}{2}$ cups Quaker Oats, 2 teaspoons Baking Powder, 1 teaspoon Vanilla.

Cream butter and sugar. Add yolks of eggs. Add Quaker Oats, to which baking powder has been added, and add vanilla.

Beat whites of eggs stiff and add last. Drop on buttered tins with teaspoon, but very few on each tin, as they spread. Bake in slow oven. Makes about 65 cookies.



(1695)

THE INCOMPLETE LETTER-WRITER

(Continued from page 57)

the second sort booms forth, "Very nice, dear. But let's make it 'A' next time."

The prize-winning parent, and the only one that stands a chance of making a delightful original Complete Letter-Writer out of the egregiously incomplete ones existing at school now, is the one who dares descend from the impressive, but lonely, heights of parenthood and put himself or herself passionately and persistently in the young writer's place at that battle-scarred Sunday afternoon desk. We know a certain sunlit person who bears a small white scar on her wrist, burned there with a hot darning-needle when she was sixteen. "I did it," she says, "to keep myself from ever forgetting how people of sixteen feel." If ever she is elevated to parenthood the letters that come to her from boarding-school will be glorious and real. They will be funny and touching and confidential and long and surprising,—and very, very important. Maybe one will begin:

Dear Mother-Person,

Last night at the Christmas Dance—only imagine it—Queenie's brother kissed me. The terrible part is I liked it. But I told him he mustn't do it again and

he didn't . . . but I wasn't really angry.

Dearest dad,

I put on some rouge yesterday, but afterward I thought how you would hate it and threw the stuff out of the window.

Your loving

MABELLE.

P. S. It cost a dollar. Do you think it would be unlogical to ask you to add this amount to next month's allowance?

M.

or

I read Queenie some of my poems last night, and she really believes I have genius. Do you suppose I have? Sometimes I wake up in the night and think really remarkable things.

The letters that our prize parent will receive may not be altogether well spelled and the paragraph architecture may be a bit futuristic, but through them will shine the light that is to continue saving the world from stodginess and conformity, from torpor and hypocrisy and spiritual death—the radiant, golden light of youth.

BY COOPERATION OF CLIENT AND DECORATOR

(Continued from page 60)

of cooperation with the client, rather than the imposing of a fixed decorative scheme, these rooms show the individuality to be attained by such cooperation and the admirable results which may be obtained by adapting old furniture to a new house and skilfully combining it with the requisite new pieces.

At the bottom of page 61 and at the upper left on page 60 are two views of the morning-room, duly enlivened by gay flowered chintz. The walls are in cream colour, simply panelled with mouldings, and the wall-brackets harmonize with the wall. The colours in this room are derived from the chintz which is used for furniture covering and for the hangings. This chintz has a soft cream ground patterned with turquoise bowls filled with mauve and pink flowers. The turquoise blue of this chintz becomes the colour of the painted console tables on either side of the chintz-covered sofa, and also of several other pieces of furniture. The mauve in two shades is used in the silk coverings of the pillows and darkened to plum colour in the lamps, and the turquoise blue storks on the mantel stand on mauve bases. Black lacquer furniture and Chippendale mahogany were used by Mrs. Buel to provide the accents for the room.

A COLOUR SCHEME FOR CHINTZ

The living-room, views of which are reproduced on page 60, at the bottom and at the upper right, also makes use of chintz and its colours. The walls in this room, also, are panelled with mouldings; they are painted a soft gray, and the hangings, which are of gauze, lined and interlined and having the appearance of taffeta, are of the mulberry which is the

darkest shade of the chintz. This chintz is a brilliant affair which counteracts the slightly sober mulberry tones by a gold ground and birds of sapphire blue on gray green branches, with blossoms shading from rose to mulberry. Blue taffeta of a shade slightly lighter than the birds makes the pillows on the chintz-covered sofa, and much of the furniture is painted the gray green of the chintz foliage. Near the fireplace is a davenport covered with a mulberry and gold striped damask. Bowls of sapphire blue Chinese glass stand on either end of the mantel, and the Chinese goddess of Happiness sits between. The excellent prints, well-hung in the panels, add their note of distinction. The wall-lights have shades of lacquer to harmonize with the wall and are edged with tiny bands in mulberry. The carpet here, as throughout the house, is of a neutral tone.

THE MODERNIZING INFLUENCE OF PAINT

The dining-room illustrates the rejuvenating of furniture by paint, for most of this furniture is not new but has been cleverly adapted to suit the room. Walls and woodwork here are of ivory colour, and the furniture has been painted to match the walls and enlivened by their lines of brilliant blue. The hangings of old-fashioned, black, glazed chintz patterned with baskets of fruit and with flowers in salmon pink have a binding of the same bright blue. Dark colours are effectively used throughout the room to balance the strong note of the chintz. The table in this room is only a temporary tenant, pending the arrival of one lighter in line to accord with chairs and sideboard. The mantelpiece is of marble.





In many of the best regulated homes it is an established practice of good form and taste to serve

Grape-Nuts and cream as the cereal essential. The character of the food, you know, often reflects the character of the household.

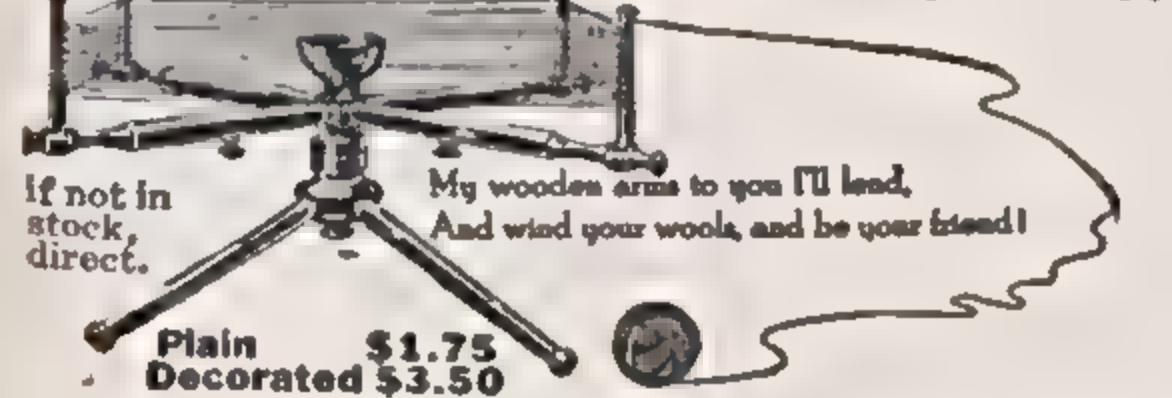


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Dept. 17, 624 S. Michigan Ave., Chicago, Ill.



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Vogue's Shopping Service is your purchasing agent. Whatever of special interest New York is offering to New Yorkers, it offers you through such departments as "Seen in the Shops," "On Her Dressing Table," and so forth. And Vogue not only suggests what to buy, but will tell you where it can be bought, or will buy it for you free of charge. Vogue maintains a corps of women who practically live in the shops of New York.

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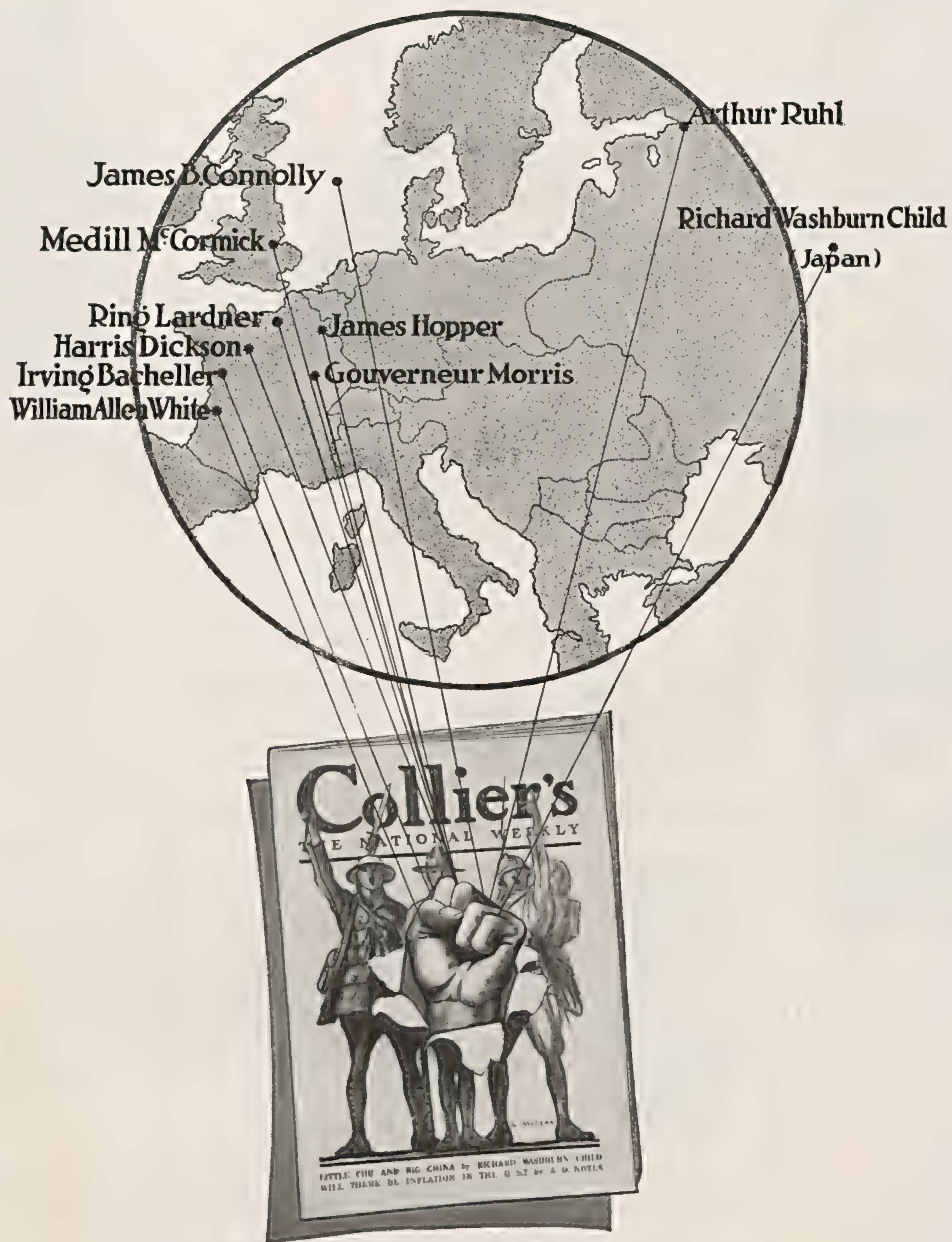
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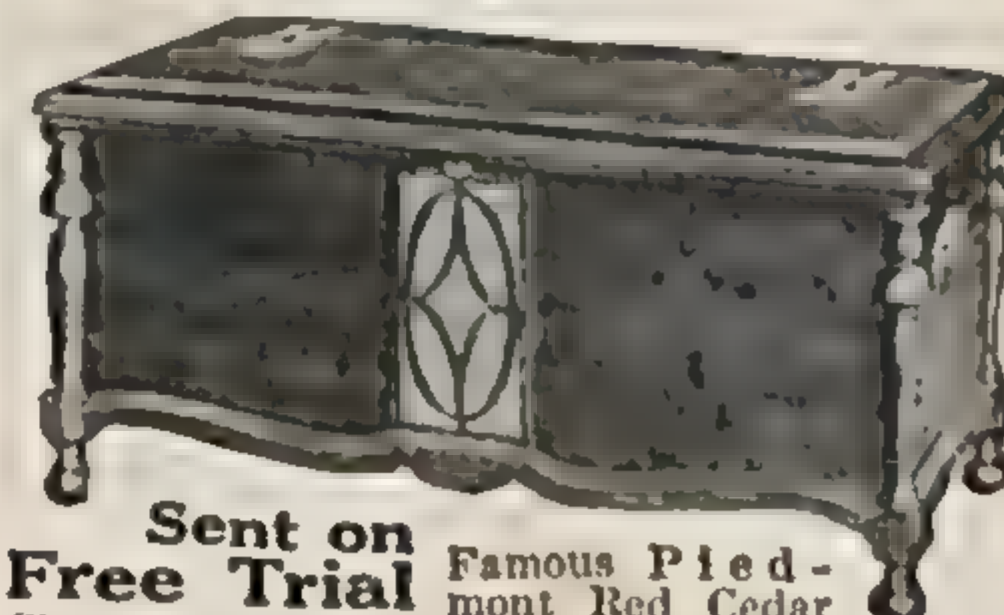
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Jim was going off to war—the neighborhood didn't think much of him—but his father knew. And his father guessed the story to come. Yet these were all the words that came. Do you remember James Whitcomb Riley's story-poem? That was in the Civil War. And to-day, again, all over the land, fathers are saying to their sons, "Good-by, Jim, take keer of yourse'f."

Like all masters of literature, his people and his poems and his stories are for all time.

JAMES WHITCOMB RILEY

The great spirit has passed on. "There's another good pal gone over the border." The dearly beloved of all America's children and all America's grown folks who have stayed young, has passed away.

From the little child that wrote, "I feel sort of alone until I read your poems," to President Wilson who says, "I render my tribute of affection and appreciation to him," this nation feels the great loss.

But it turns with even more eagerness to the stories and the poems he left behind him. More eagerly than ever does the small boy read "The Old Swimmer's Hole"—more gladly do the mother and father read "That Old Sweetheart of Mine."

The quiet street in Indianapolis seems deserted and dead. Uncle Sam's mail service no longer has to bend beneath the burden of 10,000 letters going to that quiet house on the 7th of each October. James Whitcomb Riley has passed on, but his work is here for all his lovers.

Perhaps you think you "don't care for poetry"—yet you love James Whitcomb Riley. That's because his stories could only be told in verse—for he had a song in his heart—a song of all mankind.

Unlike all other poets, he dealt with stories of every day—things in all our lives. There is in all his work no bitter word. He is sweetness and light in these days of hatred and terror—a drink of fresh water to the thirsty and weary.

A Poor Boy in Indiana

He was a poor boy in Indiana—too full of life and genius for schooling. He traveled with a circus, he worked on a railroad, on a steamship. He made his living in a thousand ways—until one day—an epoch-making day for this nation—he published a modest little poem in his home paper. Soon the world sat up and took notice—James Whitcomb Riley became as much a household word as Santa Claus.

The world knew his quality years ago. Longfellow, Lowell, and Holmes bowed to his genius. Mark Twain loved his "kindness and sincerity and admired his art," and William Dean Howells wonders "at the passion for the homely things of life," and George Ade says that "Riley is the only one who hobnobs with the L.L.D. and the farm hand at the same moment." And now, to-day, President Wilson says, "I render my tribute of affection and appreciation to James Whitcomb Riley."

His Heirs Desire Only a Small Royalty

The heirs of James Whitcomb Riley came to us, as the publishers of Mark Twain, and said that they would be glad to reduce their royalty to a negligible amount, so that we could place the works of the People's Poet in the homes of all those who loved him—so we are able to make the books at a very low price—for the present—a price we can pass on to you.

We have planned a fitting form for these books—beautifully made—the easy-to-read, comfortable sort of books that James Whitcomb Riley would have liked.

"He was the poet of hope and cheer—the lover and friend of mankind." He is the only writer whose birthday has been made a state holiday. By the time you read this, Riley Day will be celebrated in Indiana. And Riley Day will be celebrated in your heart and your home if you send this coupon.

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Please send me the complete works of James Whitcomb Riley, bound in rich cloth, stamped in gold, fully illustrated. I may keep this set for ten days for examination and return it to you, at your expense, if I do not want it. If I keep the books I will remit \$1.50 a month for 13 months.

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Send the coupon without money for your set on approval today.

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THE ORIGINAL FRENCH SALT

This treatment consists of twenty-four delightful perfumed baths, which enable women to retain their graceful, slender forms without exercise, diet, drugs or rubber garments. Clark's Thinning Salt has been proven the ideal method of reducing weight. Sold for years to Royalty and European Society leaders.

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A treatment sent in plain wrapper anywhere in the United States upon receipt of \$8.50. Send for Booklet, "The French Method of Reducing."

Orient Co., Laboratories, North Wales, Pa.

What Is Hair Style?

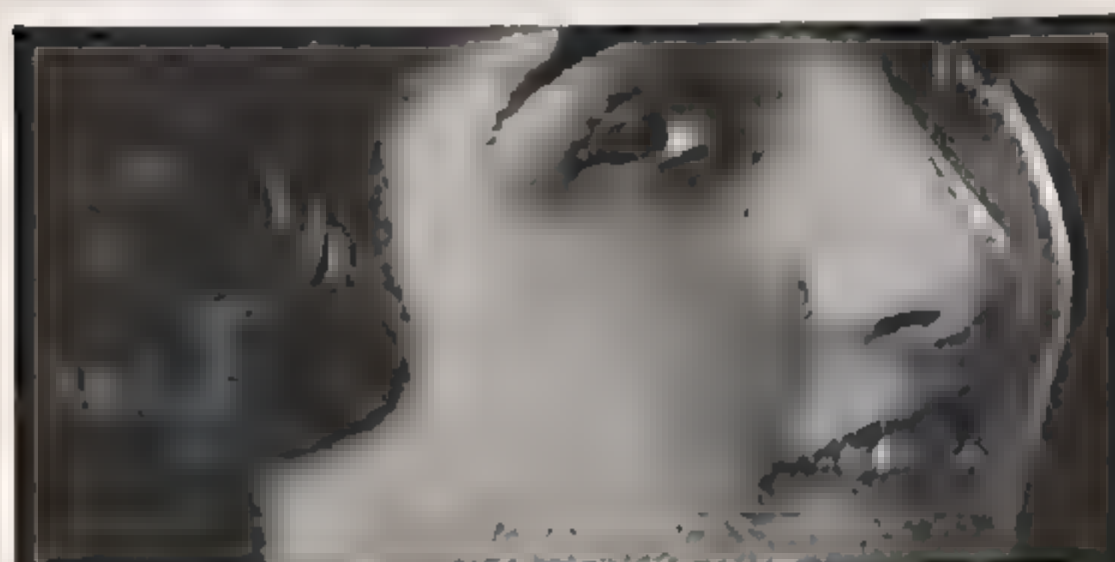
Fashioning the hair this way or that counts for naught unless it is soft, radiant, luxuriant.

Pétrole Hahn, containing natural Petroleum (delicately perfumed), enriches, simulates and cleanses the hair. Seek hair beauty first, then Style is easy. Sizes \$1.50 and \$1.00 at dealers or by parcel post.

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Pétrole Hahn

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Sol. H. Goldberg, Pres. CHICAGO

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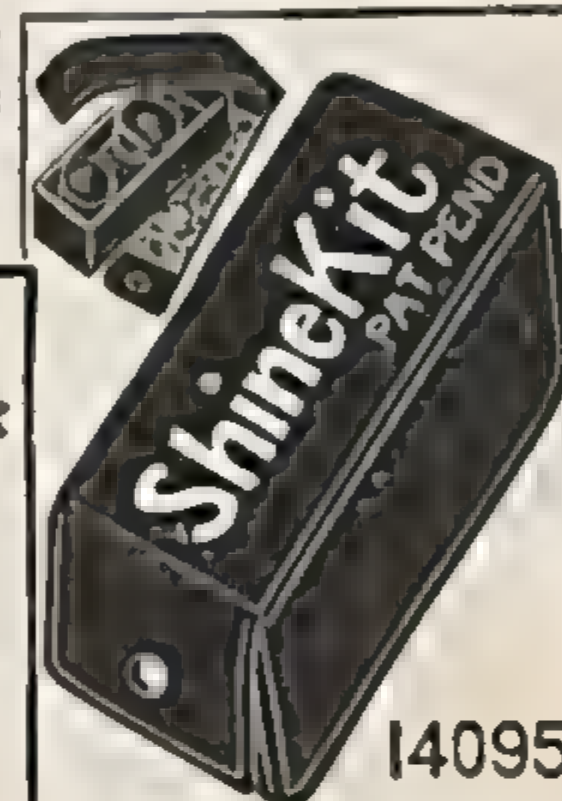
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—and does this quickly, safely and economically. Doesn't smother one odor with another, nor check normal excretions. Applied in a minute—use very little.

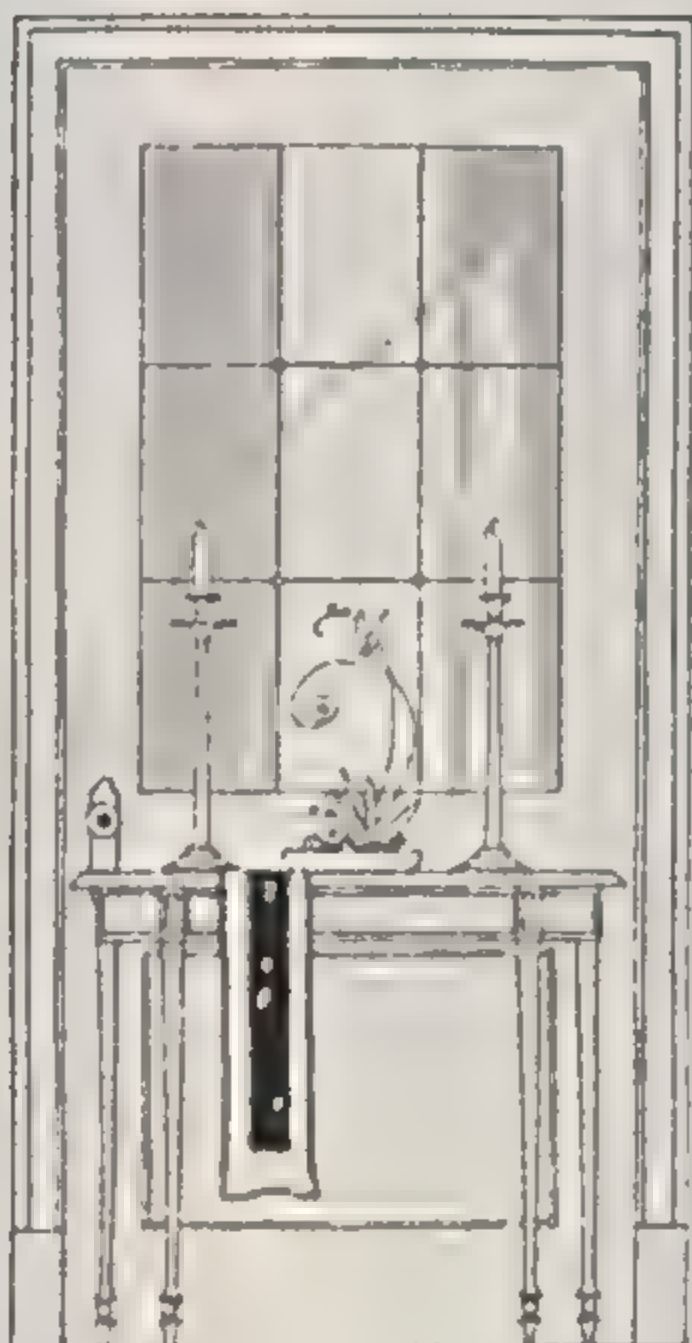
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HOUSE & GARDEN



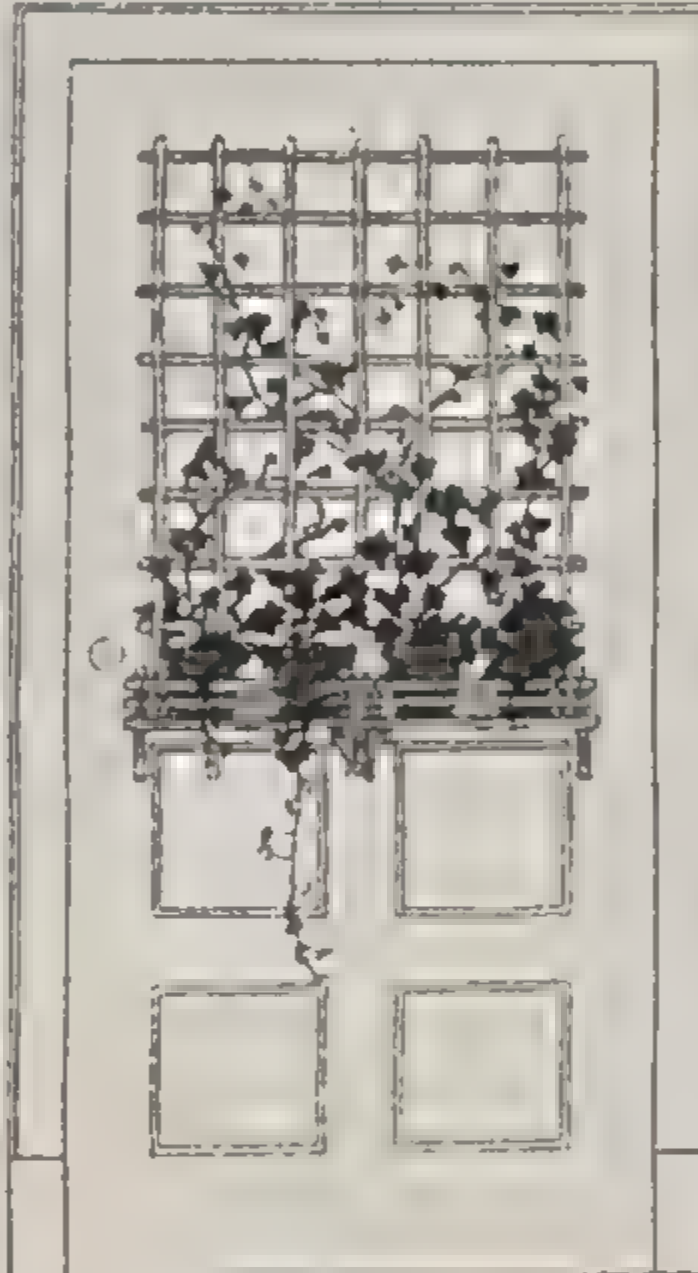
If the shape permits, let a mirror into the upper panel, and set a console table in front of the door



Or the mirror and console treatment may not be feasible, as the door is constantly being used. In that case the treatment shown above is one solution. It consists merely of fastening a framed photograph flat against the upper panel

THAT TROUBLESOME DOOR

Sometimes a house has at least one door that is a constant aesthetic trouble. Either it is not used, and remains a dead space in the wall, or else its paneling is so unattractive as to be a constant blemish. If the problem of your door is not solved by the ideas suggested here, write The Information Service, House & Garden, 465 Fourth Avenue, New York City



Nail or paste narrow tilted wood strips to form a lattice against the door. Build out a little lattice shelf. Joy will complete the transformation



This is the usual type of small apartment door. Set in panels of cretonne or chintz held in place with moulding. The chintz may later be lacquered

To the left, the owner has utilized two long Japanese prints—set them in the narrow panels of the door in a frame fastened flat. Immediate interest is created

This is a miniature reproduction of a page from HOUSE & GARDEN

IT is put here to show you how definite, how artistic, and how practical House & Garden is—how specifically it can solve your house and garden problems.

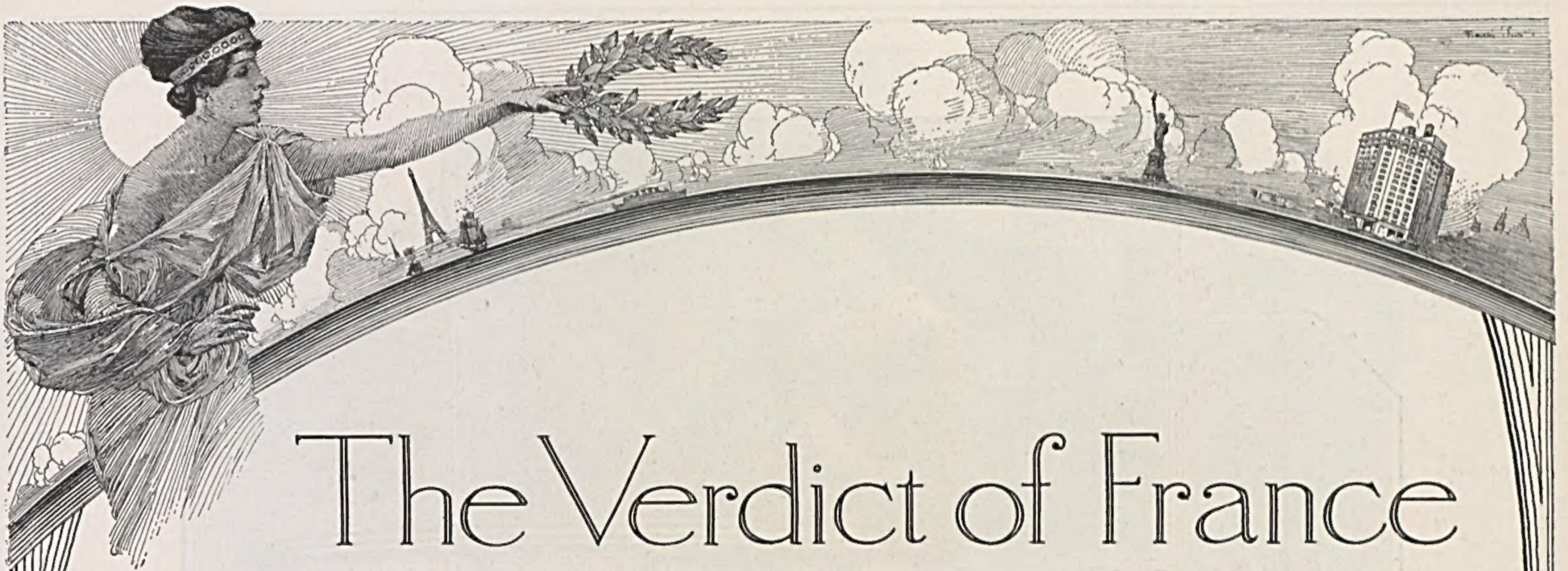
Perhaps your particular problem just now isn't a troublesome door, but a bothersome bay window that looks too big for its room. Maybe you haven't found just the right plans for the new garage—or the predestined blue Chinese

rug for the living room floor—or the Adam mirror that is to give the note of dull gold to that dark wall.

No matter! Every month House & Garden has pages and pages devoted to every conceivable house and garden problem. Yours will be among them; and if it isn't, all you have to do is to write to House & Garden's Information Service for a letter of free personal counsel from its staff of expert editors.

House & Garden costs 25c a copy, or \$3 a year. There is a coupon on this page which will bring you 5 trial issues for \$1—or 6 if you act promptly

HOUSE & GARDEN, 19 West 44th Street, New York City
Send me five numbers of House & Garden, beginning with the
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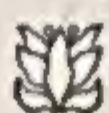
The Verdict of France

The French edition of THE DELINEATOR, called *Le Miroir des Modes*, has a larger sale in Paris and throughout France than any similar magazine.

Le Miroir is printed in the Butterick Building, New York, and illustrates identically the same dress designs shown in the American DELINEATOR.

So many members of the French nobility are customers of our shop at No. 27 Avenue de l'Opéra, Paris, that the list of their names forms a veritable Almanach de Gotha.

Thus in Paris, Fashion's capital, is THE DELINEATOR crowned Style Authority of the World.



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Comtesse de la Roche St.-André.
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Comtesse de Rouseray.
Baronne de Veyrac.
Comtesse de Bragelongne.
Comtesse Maurice de Bréchar.
Comtesse O'Connor.
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Marquise de Tauriac.
Baronne du Laurens.
Comtesse de Roquefeuil.
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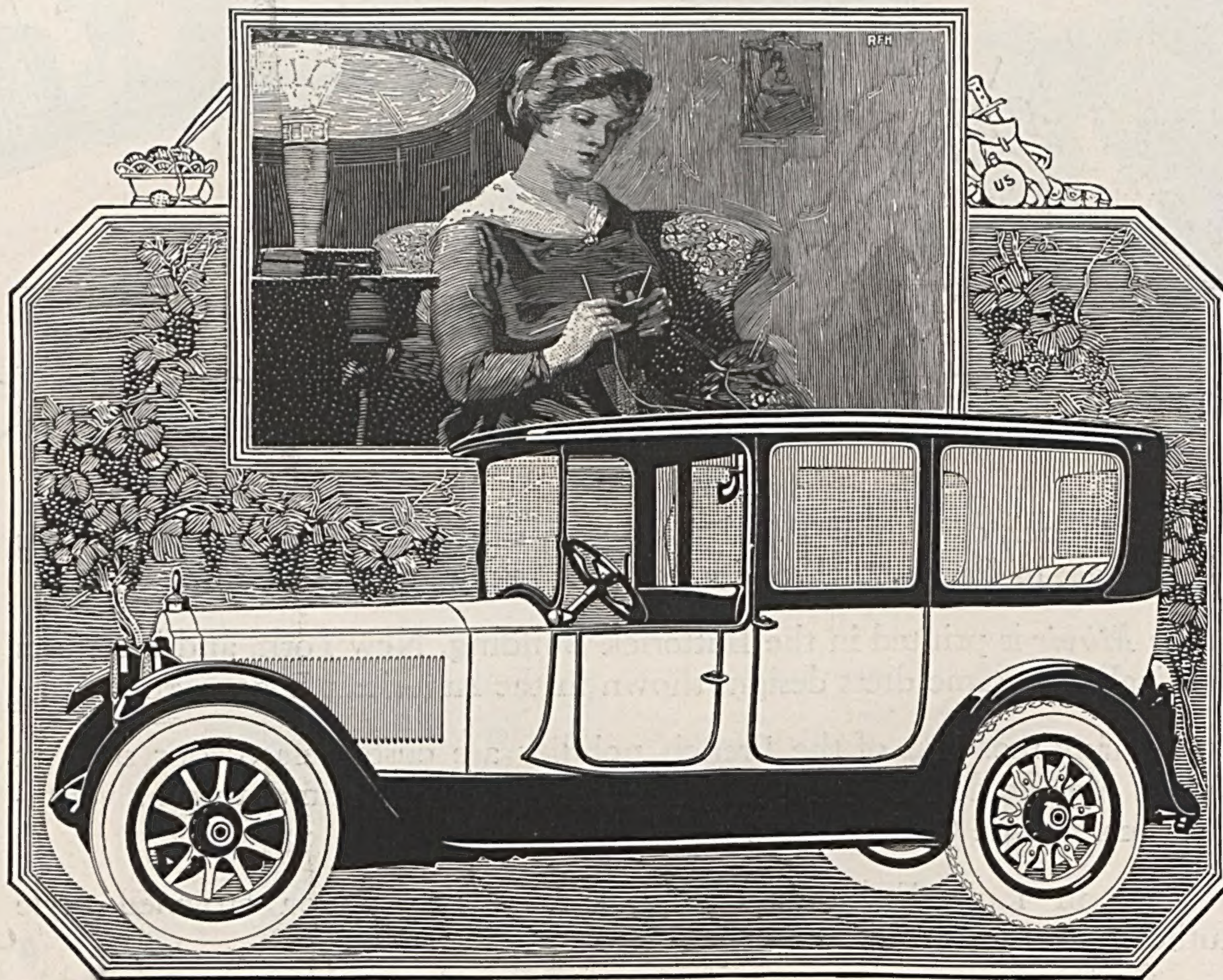
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THE DELINEATOR

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Why do women knit?

Her burnished steel needles are now weapons of war.

When she turns fiber into fabric, she adds to the vitally necessary output of textiles.

And thereby she helps to clothe the fighting man-power of the nation—and conserve the world's present resources.

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The outstanding fact about the Twin Six motor is that it *saves gasoline*. Its twelve small cylinders turn their charges into smooth, mighty power—without waste. All the force of the fuel is put to work.

And now, with the new model Packard you may have a more beautiful car, a "snappier," speedier car—and the satisfaction of knowing that you wring utmost power out of every gallon of gasoline.

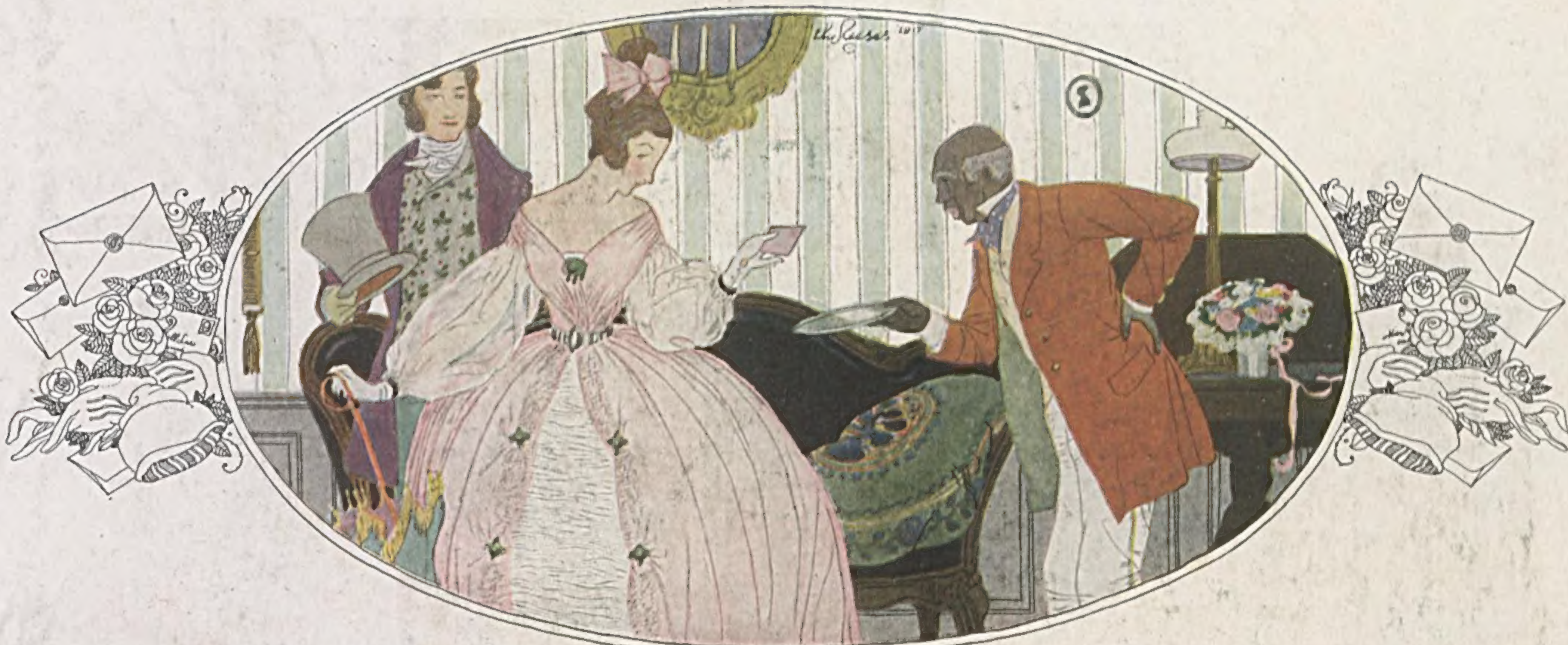
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